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ABSTRACT

The primary aim of the creative dramatics program detailed in this handbook is to give teachers a new teaching tool. Participants in the 45 staff development workshops during eight years have been classroom teachers, reading teachers, teachers from Head Start, teachers of special education and mathematics, resource teachers, librarians, and paraprofessionals. Sections outlined in the handbook focus on the philosophy and objectives of the program; basic definitions, suggestions, and general rules for improvisation in the program; program sequence and techniques for covering sense memory, feeling, hearing, seeing, tasting, smelling, multisensory exercises, emotions, characterization, dialogue, and story dramatization; simple and advanced activities; the subject areas of the language arts, mathematics, social studies, and Afro-American history; creative dramatics and the exceptional child; community and recreation/creative dramatics classes; and music and games. A bibliography is included. (JM)

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Creative Dramatics Handbook

Edited by Harriet W. Ehrlich
Supervisor of Creative Dramatics

The School District of Philadelphia

CS 201 987

OFFICE OF EARLY CHILDHOOD PROGRAMS
THE SCHOOL DISTRICT OF PHILADELPHIA

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The Creative Dramatics program is part of The Department of Early Childhood Programs in the Philadelphia public schools. It is funded by a Title I grant. September 1974 will mark the beginning of the ninth year. The main thrust of the program is staff development. Its aim is to give teachers a new teaching tool. During the previous eight years, forty-five staff development workshops have been held. Each workshop contained from twelve to twenty-two people who attended weekly two-hour classes for either thirteen or fifteen weeks. The participants have been classroom teachers, reading teachers, teachers from Head Start, teachers of Special Education and mathematics, resource teachers, librarians, and paraprofessionals.

In 1973-74 two in-service credits toward teacher certification were offered. This necessitated extending the course to thirty hours (fifteen weeks). Presently, teachers who volunteer to attend the workshop may take it for either credit or fifty dollars worth of materials. No financial remuneration is given.

Monthly staff meetings (two hours) are held for all persons who have completed the workshop (union scale is paid). These meetings insure continuous growth. Attendance at these meetings is a prerequisite for classroom visits. Monthly classroom visits are made by the supervisor and her two full time assistants in order to work with the teacher and his/her children.

A Leadership Committee has been established to assure the program's growth. It is composed of teachers from various fields. These people either have been trained to teach a staff development workshop or are in training. The rest of the committee are people from various disciplines: a reading supervisor, a special education supervisor, a paraprofessional and a mathematics resource teacher. Their role is in the area of curriculum development. The Leadership Committee plans the monthly staff meetings and presents new materials which they have created.

After school groups for children have been held over the years. High school students have been trained to act as teacher aides to the Creative Dramatics teacher.

Every one in the program is growing, experimenting, trying new techniques and sharing problems and successes. Because of financial and staff limitations after three years in the program, teachers either become "Leaders" or are not considered part of the regular Creative Dramatics Staff. They do, of course, have access to new materials and any service the Creative Dramatics office can provide but no longer attend the monthly meeting or receive classroom supervision.

As stated, the prime thrust of the program is staff development. Teachers are trained in a new classroom technique, a new way of relating to people and given a new teaching tool to use regularly in their schools. Creative Dramatics is incorporated into the regular classroom curriculum. There is no set time to use creative dramatics. Many of the teachers act as resource people for their schools.

In addition to training para-professionals, the program offers workshops to parents in the community. Hopefully, these parents will use the techniques with their own children. Equipped with this new technique, they can work with church groups, sororities, etc., and serve as resource people in their own communities.

This book has been written for and in part by the Creative Dramatics Staff. In the yearly evaluation of the program, many persons requested a handbook or guide—a compilation of materials covered in the workshop and new activities developed and presented at staff meetings. It was indicated that the book should contain sections on:

- Techniques Used in Creative Dramatics
- Content and Specific Activities
- Resource Materials

Although the activities described in this handbook are the result of successful classroom experiences, it is only through use of and work with this book that its strengths and weaknesses can be discovered. The Creative Dramatics program is in the process of growing. With growth comes change.

Harriet W. Ehrlich
Supervisor
May 1, 1974

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CREATIVE DRAMATICS

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In a decade of social and educational upheaval, it is encouraging to note that many of our children are given the opportunity to participate in worthwhile activities that are effective in helping to promote healthy mental and emotional growth.

This Creative Dramatics Handbook addresses itself to the needs of children in a very unique fashion. It accepts the realities of childhood by striving to make teachers aware of the methods and processes through which children may learn to grow.

Techniques, activities and suggestions are listed in a clearly defined manner. The relationship between creative dramatics and the academic areas is clearly delineated.

In the world of the present, too many of our children have become spectators rather than participants. This guide actively promotes participation at all levels by both children and teachers.

Creative dramatics activities make it possible for our young people to express strong feelings in an acceptable manner, to develop basic language skills and to develop a sense of sociability.

I commend all who contributed to this Handbook and recommend its use as a vehicle for working constructively with children.

Dr. Matthew W. Costanzo
*Superintendent of Schools
Philadelphia*

CREATIVE DRAMATICS — EARLY CHILDHOOD EDUCATION

A recent publication suggests that there are three creative goals that must form the base of any viable Early Childhood program. These goals stated in terms of process, are:

1. The process of becoming competent, including the ability to systematize experience.
2. The process of building personal and interpersonal strength.
3. The process of developing a system of sensitivity and responsiveness, i.e., creativity.

Creative Dramatics is an ideal vehicle for helping to accomplish these goals. By its recognition that cognitive development can not be separated from affective development, the Creative Dramatics Program serves teacher and learner by helping both become more aware of this inter-relationship. This Handbook is a concrete example of how successful practice can in fact be translated into terms which are meaningful and replicable. It is a tribute to the staff and participants who contributed to its development.

Dr. Milton Goldberg
*Executive Director
Early Childhood Programs
(Prekindergarten - Year 4)*

A Norwegian teacher, speaking in the language of a fisherman has said, "If you catch a boy a fish you sustain him for a day, if you catch a boy to fish you sustain him for a life time."

I am increasingly convinced that the urban children need opportunities to:

1. *Develop language skills* so that they can cope with the school's academic demands as well as their social problems. Creative Dramatics encourages verbalization, enlarges vocabularies, and necessitates an exchange of ideas. It first frees the children, sets imaginations to work and creates an atmosphere that encourages children to speak and be listened to with respect. The children, in turn, learn to listen to one another. The beginning approach is through sensory perception, emotion memory, characterization, and, finally, to verbalization.
2. *Develop self-discipline*, so that socially acceptable behavior comes from *within* rather than through authoritarian middle class demands. Creative Dramatics teachers learn to respect their students; to encourage them and build on their strengths and potential, thus helping the child to raise his self-esteem.
3. *Express strong feelings* in a controlled environment. Lawrence Kubie says, "... we must learn how to free the child, *while he is still a child*, from his conflicts, his terrors and his rages. It is not enough merely to overpower him and to force his rebellious conflicts underground as we do today."¹ Kubie has emphasized the importance of exploring fantasy and giving the child the right to express his feelings without any sense of sin or danger.
4. *Make decisions* for themselves by being given opportunities that require choices. In the classroom and in the small (15-18 pupils) after school groups, this decision-making is used in many practical ways, from planning and running a party (evaluating it afterwards) to choosing situations and stories for dramatization. The choices of classmates with whom to work and the course of action to be taken with those children who refuse to cooperate, belong to the student. An awareness of their own and other people's feelings shows clearly that there are alternatives or choices to make in problem solving.
5. *Learn to defer* and plan ahead to realize that reality demands some temporary frustrations, in order to obtain certain forms of gratification and pleasure. (Conflicts between instincts and the demands of the world.) Creative Dramatics provides situations that necessitate planning ahead, taking turns, the "give and take" with one's peers and the pleasure of reaching a goal — the scene or "play." I often use the example of a hungry baby in a high chair who will scream for food. The young child might nag. The older child will ask and, if necessary, get himself a cracker. With maturity comes control and also a sense of timing. Children who work in Creative Dramatics know they all will have a turn to make a contribution and learn to wait for it. In many classes we discussed the appropriateness of many behaviors and the phrase, "appropriate behavior" became the keystone to settling many interpersonal relationships.
6. *To know the "sweet taste of success"* so that children will not feel defeated or have low personal goals. In other words, to provide situations which build self-esteem. Creative Dramatics offers *challenging* opportunities that allow children to succeed and win respect from teacher and peers. All children love "play pretend" so that Creative Dramatics is a vehicle through which a child experiences the joy of creativity, using his whole being (sensory, motor, intellect) and winning approval, while acquiring knowledge and skills. Martin Deutch, writing of the disadvantaged child, says, "From the time he enters school and is exposed to assumptions about him derived from experience with the middle-class child, has few success experiences and much failure and generalized frustration, and thus begins the alienating process in the direction of the apathetic and disgruntled fifth grader described earlier."²

¹ Kubie, Lawrence. "Problems Parents Can Prevent." CHILD STUDY, XXVI (1949), p. 38.

7. To capitalize on the innate curiosity by choosing materials related to interests and concerns and stimulate them to *want* to learn here and now. (Research becomes a *part* of creating a scene when used in Social Studies.) Crosscup has said, "The thesis that it is the process and not the outcome that is of greatest importance has universal validity and is the corrective for two great classical fallacies of educational thought, namely, that the chief goal of education is to provide the child with skills and competencies, and, by extension, that the chief goal of education is to prepare the child for life. These positions appear, on the face of it, as truths, for no one in his right mind would deny the importance of a child's acquiring competencies, or that one should be better able to deal with life situations because of his schooling. Perhaps, then, they are not so much fallacies as over-simplifications and vulgarizations of a harmful kind.

The error of these positions lies in the concept of time. It is unnatural that a child should learn to read and write and do sums because he may need these competencies when he is twenty-one. Rather, he needs to learn to read because there are books he wants to read NOW. He needs to learn about numbers and "sets" because there are questions for which he wants an answer NOW.³ Crosscup also says "Education is ongoing, like life itself. . . For many reasons -- the probing of important subject matter, the social dynamics of the process, the replica of reality which dramatization establishes -- Creative Dramatics is a magnificent tool, which education might make more extensive use of than it does."³



² Deutsch, Martin. "The Disadvantaged Child and the Learning Process," *EDUCATION IN DEPRESSED AREAS*, edited by A. Harry Passow. New York: Teachers College Press, 1963, pp. 163-179.

³ Crosscup, Richard. *CHILDREN AND DRAMATICS*, New York: Scribners, 1966. pp. 260-261, 267. Used by permission of Charles Scribner's Sons.

WHY IS CREATIVE DRAMATICS WORTHWHILE?

CREATIVE DRAMATICS encourages independent thinking and stimulates imaginations. It offers opportunities for participant-making decisions and problem solving.

CREATIVE DRAMATICS fosters self-discipline. By its very nature, this group activity encourages cooperation and strengthens self-images through providing an opportunity to experiment, taste success, and receive recognition from peers and the group leader for socially-acceptable behavior.

CREATIVE DRAMATICS builds on the child's strengths and potentials.

CREATIVE DRAMATICS involves techniques encouraging listening and speaking—both prerequisite to reading and writing. Vocabularies grow because discussion is mandatory.

CREATIVE DRAMATICS gives the child insights into his world and himself through awareness of his five senses. It gives him further insight into himself and others through understanding of feelings. It helps him find ways to solve interpersonal problems and broadens his perspective. It encourages him to explore alternatives.

CREATIVE DRAMATICS helps children gain a greater appreciation of literature by making it "their own" through dramatizations.

CREATIVE DRAMATICS reinforces the Language Arts Program through vocabulary or word games.

CREATIVE DRAMATICS strengthens the study of Social Studies by giving the student insight into his own and other cultures. Research is necessary when other times and places are dramatized. Social processes are explored and "man" examined.

CREATIVE DRAMATICS is a good teaching tool to use in Math—spatial concepts, sequence, seasons and time lend themselves to improvisation.

CREATIVE DRAMATICS exposes children to allied arts such as music and poetry.

CREATIVE DRAMATICS provides a controlled environment where children may safely express strong feelings. The Creative Dramatics leader acts as a catalyst and guide who leads children with honesty, imagination, and respect.

CREATIVE DRAMATICS is an adaptable technique which children love. "Play-pretend" has universal appeal for children. It interests and excites students. When an activity is not only relevant but fun, learning becomes a challenge.

As Jerome Bruner has said so aptly, "Motives for learning must be kept from going passive in an age of spectatorship: they must be based as much as possible upon the arousal of interest in what there is to be learned, and they must be kept broad and diverse in expression."⁴

⁴ Bruner, Jerome. THE PROCESS OF EDUCATION, Cambridge: Harvard University Press, 1960, p. 80.

Academic achievement

More interaction

Remedy skill deficiencies

Increased vocabularies

Number of stories, poems child knows, or has heard

High involvement

Interest level high

Ability to listen

Enthusiasm

Better self-image

Less discipline problems

Children volunteer freely

Less fighting

More positive attitude toward school

Problem solving

Awareness of alternatives

Imaginative (creative) thinking

ACADEMIC

Child as total being; emotional, social, intellectual.

Provide situations that allow child to expand verbal and cognitive capacities so that vocabularies grow and independent thinking is encouraged. Broaden total classroom communication.

Encourage thinking, verbalizing, reading.

Motivate Reading — Raise questions and capitalize on children's innate curiosity. Encourage research. Through dramatization, arouse interest in literature, poetry, history, etc. Expose children to good books; arouse interest by story telling and reading.

Encourage Body Movement — Nonverbal communication which reinforces oral communication. "Nonverbal expression can provide the best pathway to speech development."⁵

Teach Word Analysis and Study Skills through dramatic activities.

Use Dramatic Activities to make social studies and Black History more meaningful.

ATTENTION AND CONCENTRATION

Interaction encourages concentration and attention. Learning by involvement and getting feedback. Motivate children and arouse enthusiasm so that they become involved in learning. If material is relevant and satisfies children's interest and concerns, then attention and concentration should follow.

SOCIAL GROWTH

Opportunity to work cooperatively with other children. Develop self-discipline. Receive peer recognition. Taste success (ego strengthening) in order to provide child with a positive school experience. Help child learn to defer (taking turns). Encourage child to be aware of and accept differences. Provide opportunity for pupil to gain insight into his own feelings and allow him to express strong feelings in a controlled environment (discussion and dramatization). To develop greater awareness of himself and others.

PROBLEM SOLVING

"Manipulative and exploratory experience."⁶ Opportunity to classify, categorize and chance for inductive thinking. Child should be encouraged to question and explore new ideas. Stimulate imagination (creativity) by giving pupils opportunity to use creative dramatics when techniques involve using imaginations and finding ways

⁵ Moffett, James. A STUDENT CENTERED LANGUAGE ARTS CURRICULUM. Boston: Houghton Mifflin, 1968, p. 41.

⁶ Ibid.

to solve problems set forth in story or improvisation. Use role playing to show there are alternatives. Encourage children to find answers for themselves.

"Assess a situation

"Set a goal

"Develop strategy for achieving goal

"Implement plan"⁷

Cultural enrichment

What poems?

What music?

Observe which senses used most often

Increase in descriptive vocabulary due to sensory awareness

Test Teacher's attitude *before* C.D. course and *after*

Observe a good C.D. teacher. Note any difference in children's attitude toward classroom and teacher

Observe general atmosphere in classroom

Ask mature teachers if they have changed because of C.D. How?

EXPOSURE TO ALLIED ARTS

Music, poetry, art. To broaden horizons.

SENSE AWARENESS

"There is nothing in the intellect which is not first in the senses."⁸ This includes sound discrimination, heightening visual awareness, sense of feeling and verbalization of touch sensations, etc.

TRAINED TEACHERS Who

Show acceptance and respect for children both verbally and nonverbally. Set realistic limits.

Capitalize on children's strengths.

Provide evaluation period and encourage open end discussions.

Establish classrooms where there is an atmosphere of child involvement. Use relevant materials so that children are motivated.

Encourage children to find answers for themselves.

Plan lessons well. Use imaginative materials, follow through and provide feedback.

Are concerned with their own continuous growth and use allied arts.

Have good discussion techniques and can accept children's ideas.

Provide atmosphere of trust.

Are interested in the total child — social, intellectual and emotional growth. This might be called student-oriented class.

Have high standards which challenge their pupils but have sensitivity enough to accept each child's contribution based on child's ability.

Use Creative Dramatics to produce their own new teaching techniques.

⁷ Pennsylvania Advancement School—Description of their program. School District of Philadelphia.

⁸ Ancient saying translated from the Latin.

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DRAMATIC PLAY

"To play it out is the most natural auto-therapeutic measure childhood affords."¹

"Make believe" — pretending — imaginative play — play it out — Winifred Ward calls it "trying on life."

"In addition to its general utility in relieving tensions and externalizing inner experiences it helps the child set boundaries between reality and unreality."²

"A means by which the child works out his difficulties for himself so that he may meet the challenge of his world with confidence. He also uses it to make up for defeats, suffering and frustration."³

... "In play activities the child is engaged not in self-expression only but also, and this is most significant, on self-discovery exploring and experimenting with sensations, movements, and relationships through which he gets to know himself and forms his own concepts of the world."⁴

CREATIVE DRAMATICS

"Is an inclusive expression designating all forms of improvised drama: dramatic play, story dramatization, impromptu work in pantomime, shadow and puppet plays, and all other extemporaneous drama. It is the activity in which informal drama is created by the players themselves."⁵

Creative Dramatics is an immediate experience for the child—he supplies his own thoughts, words, feelings, and actions. It is led by a trained, sensitive leader. It is a group experience. Drama means *doing*.

PANTOMIME

Acting without words. Expressing feelings, thoughts through use of the body without speech.

IMPROVISATION

Dictionary says it is "an impromptu invention; something done off hand." In Creative Dramatics it is a scene which is planned in advance (who, where) but action and dialogue are left up to players.

ROLE PLAYING

Role playing is a part of socio-drama in which a life problem is acted out. It gives the child an opportunity by changing roles to find alternatives to various life situations.

¹ Eric Erickson, "Studies in the Interpretation of Play," GENETIC PSYCHOLOGY MONOGRAPHS, XXII (1940), p. 561.

² Hartley and Frank, UNDERSTANDING CHILDREN'S PLAY. New York: Columbia University Press, 1964, p. 19.

³ Ibid., p. 16.

⁴ Ibid., p. 19.

⁵ Winifred Ward, PLAYMAKING WITH CHILDREN. New York: Appleton Century Press, 1957, p. 3.

RHYTHM

A more or less regular reoccurrence of emphasis (heartbeat). Used in Creative Dramatics to describe many simple activities such as responses to music, poetry or physical acts.

Example: Milk Man's Horse (See Poetry.)
Playground activities, running, jumping

STAYING IN CHARACTER

Concentrating and pretending every minute.

Characterization: thinking, feeling, moving, speaking like the person portrayed.



"Great art flourishes from encouragement." Mansfield

ATMOSPHERE

There must be a warm, friendly atmosphere so that the student feels free to express himself. Creativity takes place when everyone is interacting freely, accepting and being accepted. But creativity *cannot* grow in chaos. Children want reasonable limits. It is important to explain the nature of acting, which only works if the participant pretends every minute he is "on stage" (or in a magic circle). Children are aware of what would happen if there is inappropriate laughter in the middle of a very sad scene they are watching on television. When this is discussed with them, they say it messes the scene. So it will be with your scenes. Some teachers establish group rules immediately; others, as the need arises. Often children establish their own rules. A magic whistle or a magic word is a fine signal for silence. When establishing this atmosphere conducive to creativity, keep in mind that you are not setting limits because you cherish discipline. Rather, you are establishing an atmosphere of mutual respect—a climate that nurtures creativity and allows children the opportunity to express, as Coleridge said,

"What nature gave me at my birth
The Shaping Spirit of my imagination."

Some points to remember:

- a. Encourage freedom within reasonable limits.
- b. Independent thinking is more important than "correct" answers. In Creative Dramatics there are no right or wrong answers where emotions are involved. Provide many opportunities for children to make decisions.
- c. Start working as a group until children are comfortable. Do not insist that a reticent child must participate, but invite him to join in when he is ready.
- d. Games help group relax and interact. (See Games)
- e. Name tags (for first session) and a warm greeting at beginning and end of each session make each child feel his identity and worth. (This, of course, applies to after-school groups.)

SEQUENCE

Creative Dramatics is an art. It fails when the leader does not provide the children with an opportunity to master dramatic techniques. Preschool children are apt to be able to pantomime a simple story; but generally speaking, it is best to follow a definite sequence and move from one stage to the next as the children gain mastery.

- a. Pantomime—Ask class how many things they "say without words." Discuss how our actions communicate our feeling. Encourage children to be aware of non-verbal communication.
- b. Simple physical actions using the five senses. (See Sense Memory.)
- c. Improvisations involving feeling—conflict. (See Emotions.)
- d. Characterization. (See Characterization.)
- e. Dialogue. (See Dialogue.)
- f. Story Dramatization. (See Story Dramatization.)

PREPARATION

Careful preparation, dramatically presented, is most important. Flexibility is also essential. No lesson plan is more important than spontaneous material that is instigated by the children.

Learn to listen to the children; encourage exchange of ideas. (See Lesson Plan.)

CHOICE OF MATERIAL

Know your group—its interest and background. Let this guide your choice of material. However, as Sybil Marshall says, "I believe in the theory of education which states that one should start from what the children know but my whole teacher's being rebels against the children of a depressed mining area learning about coal mining. . . .

"Children *begin or are* where their creative imagination takes them as much as where dreary facts take them."⁶ This does not of course negate the necessity for starting where the children are and building on their present knowledge and concerns.

Choose stories you like so that you can present them with warmth and understanding. *Avoid* the moralistic or banal. Realistic, but high expectations are important and challenging. Story materials to dramatize do not have to be on the children's reading level. Aesop's fables and nursery rhymes are fun for all ages. (See Bibliography.)

MOTIVATION

A leader motivates the children with enthusiasm. She/he uses her own imagination to arouse curiosities and set a mood. The teacher's participation helps stimulate, motivate and reinforce group feeling.

CLARITY

Be enthusiastic and clear in giving assignments. Review materials which were tried previously. Never begin an exercise until everyone understands the assignment.

CONCENTRATION AND TRUTHFULNESS

Whatever happens on stage happens for a reason. One must know *Who, Where, When* and *What*. Ask the children to make a picture of the scene in their minds. They should try to think the thoughts they would be thinking in the scene. Thoughts and feelings make our bodies move. Do not allow a child to continue any scene unless he is "in character." A play area is set up; the rule of the game is to pretend every minute.

VARIETY

Vary lessons with relaxing exercises, rhythms, exercises in sense memory. Use various techniques, such as (1) phrases, (2) props, (3) a magic ball that grants wishes to stimulate improvisations and helps develop imagination. Use hand puppets and games. (See Suggested List.)

⁶ Marshall, Sybil. *ADVENTURE IN CREATIVE EDUCATION*. Oxford: Pergamon Press, Ltd., 1968, p. 191.

EVALUATION

Follow each exercise with an evaluation period. The teacher sets the tone of group discussion and helps children learn constructive criticism. The teacher's positive attitude acts as a model. Begin with "What did you see that you believed?" The children soon learn to stress the positive. "What can we do to improve the scene?" comes next. It is good technique to use the character's name rather than the child's when evaluating. "THE KING or THE BEAR didn't really get angry enough." Ask such questions as these:

Did we understand the action? Did everyone stay in character?
Did we solve the problem?

ALLIED ARTS

Be aware of interrelatedness of allied arts—music, art and poetry. (See Bibliography.)

SELF-DISCIPLINE

CONTROL FROM WITHIN—It is important that children, working with Creative Dramatics experience success and satisfaction. They also receive recognition from their peers and the leader. Thus, it is an ego-strengthening activity. Surely, it is easier to behave when one has a good feeling about oneself. A good teacher can, with honesty, find the strengths of each child and share this with him. When children work in groups to create an improvisation, each individual is involved as a "team member" and cooperative work brings tangible results. The child is working to please himself and his peers. Satisfaction from socially acceptable behavior along with the pleasure of creative dramatic activities encourages the child to *want* to achieve self-control.

RESPECT FOR ONE'S PEERS—Respect for one's peers should be encouraged by recognizing each child's worth. Positive, constructive evaluation of scenes makes the participant aware of his and his peer's worth. The leader should consistently discuss emotions. It is impossible to create a role unless one is aware of feelings. Through drama the children are encouraged to become aware of their own and other people's feelings.

Small groups (4-6 children) are a very important activity to help children solve problems, make decisions, interact and taste the success which comes from inner control. If a group has been unable to work together to create a scene, this provides an opportunity to discuss the reason the group could not work together and to ask children to try to find solutions.

HOMEWORK

Give children "homework": some assignment to carry out until the next session. The assignment can be as simple as watching people touch various objects, observing how a person move, when angry, thinking about the character the child wants to play in the story that is being dramatized. Throw out a question to encourage "research" and ask them to find the answer for "next time." An example a leader used was "Where did the Pilgrims get the orange you said they had in the first Thanksgiving feast we acted out today? (It's very easy to say "Don't be silly. Oranges don't grow in Massachusetts.") A Creative Dramatics leader encourages children to *learn* how to find information.

All groups enjoy drawing pictures about the story they are dramatizing. When working with poetry, encourage the children to write their own poems. Do NOT give time-consuming assignments after every session.

1. BEGINNING

Use *entire* group until everyone is comfortable. Later, divide group in half and explain role of audience. Next, small groups 4-6.

2. GROUP ACTIVITY

Should begin *each* Creative Dramatics class. Use either a game, group improvisation or relaxing exercise.

3. ASK SPECIFIC QUESTIONS

Example: Show us one thing you would do right now if you were at the beach. (Siks calls this Focus question.)⁷

4. BUILD MOOD

Example: It is a snowy day. The air is cold and crisp. The wind is etc., etc.

5. ASK CHILDREN QUESTIONS

Stress deductive thinking rather than give information. Example: What is ice? Yes, it is water and it is cold; but if I turn on the spigot, do I get ice? What is missing? You say it is frozen. What will happen if I hold it in my hand? Why will it melt? Etc.

6. SET THE SCENE

Define the playing space. Let children decide where the entrance is. The *Who*, *Where*, *What* must be established. Example: We're in the woods. Where is the stream? Where will you put the big rock? Where will Mr. Bear's cave be?

7. PLAY IN SMALL UNITS

Do not try to do a whole story at one time.

8. SAY "BEGIN WHEN EVERYONE'S READY"

Do not allow a scene to continue unless the audience and actors are concentrating. A concentration box is helpful. Draw an imaginary box around yourself. You cannot see out and no one can see you. Say, "Cut" or "End" to stop or finish scene.

9. EVALUATE AND PRAISE (See Basic Suggestions)

⁷ Geraldine Siks, CREATIVE DRAMATICS. New York: Harper Bros., 1958, p. 155.

SENSE MEMORY

21

*"There is nothing in the intellect which was not first in the senses"*¹

INTRODUCTION TO THE FIVE SENSES

This introduction is offered as one successful way to introduce the senses. It tries to illustrate a technique involving the children rather than the teacher presenting facts. Any technique which encouraged deductive thinking on the child's part is acceptable.

Teacher: How do you know what goes on in the world? How do you know I am here in this room?

Child: I can see you.

Teacher: Close your eyes. (Make some noise, continue to talk.) How do you know I'm still here?

Child: I can hear you.

Teacher: You go home today, you go into the house and you can't see it or hear it but *you know* there's a cake in the oven. How do you know it?

Child: I can smell it.

Teacher: Good! Now it is dark and you can't *see* the cake but you take a bite and it is chocolate. How do you know?

Child: I can taste it.

Teacher: Suppose you tried to eat it and it was so hot you couldn't hold it—how would you know that it's hot?

Child: I could feel it.

Teacher: Now—we know that we have five senses—we can see, hear, smell, taste, and feel.

For young children—pictures can go up on the board.

We see with	eyes.
We hear with	ears.
We taste with	mouth.
We smell with	nose.
We feel with	?

Answer is likely to be hands.

Teacher: Yes, we feel with our hands. I then step on a toe and ask—Did you feel *that* with your hands—or if I tickle you—do you feel *that* with your hands? No. If you go outside on a very cold day—are your hands the only part of you that feel cold?

What part of you feels the cold? We feel with ?

Child: I feel with my *whole body*.

TOUCH GAME

*An introduction for the 5 senses:*²

Activity: Teacher leads and children follow her direction. She points as she says,

"touch your eye, touch your ear,
touch your nose, touch your mouth,
touch your chin, touch your cheek,
touch your head."

¹ Ancient axiom. "Nihil est in intellecta quod pruis non ferit in sensa."

² Variation to be used with young children.

The teacher sits in a circle with the children. The game starts slowly and builds up speed. When all the children appear to be following well, the teacher fools them by naming one part (nose) and pointing to another (ear). This is the fun part of the game. The game continues until most of the children are able to follow by listening to the verbal directions without getting caught by watching the teacher's pointing.

When the children have had a few opportunities to laugh, *stop* the game. Discuss the senses. A good way to start is to ask, "How do you know I am here?"

The game may be replayed only with substitutions for parts of the body with their function. Example: "touch your ear" becomes "hear"; "touch your cheek" becomes "feel"; "touch your mouth" becomes "taste," etc. When the children are following well the teacher can fool them again by saying, "hear" and touching the "nose."

SUGGESTIONS (OLDER CHILDREN)

Discuss Creative Dramatics. Write the two words on the board and ask what "create" means. What is the difference between the word "make" and "create"? We "*make*" a bed or cup of tea. What sort of things do we "create"? Drama comes from the Greek and means "action." If you use TV language they understand. Coming next week an exciting *drama* of the Old West! They should have the idea that drama is acting and creative drama is something that they think and feel and make up themselves.

You might ask—"Have you ever been in a play? How did you know what to say? Yes, you had lines written down for you. But in Creative Dramatics you'll supply the words, thoughts, feelings."

Point out that just as baseball players practice before they play a game, so we will practice too. We will start with the SENSE MEMORY.

"Now, what is acting? If you see a cowboy shot in the movies,—is he really dead?" No, he's ____ Child supplies the word—PRETENDING.

"If we acted out a scene at the North Pole, what would we have to pretend?" "Which of our senses would we have to use?" Give some other examples so that children understand the need for using their senses to pretend.

Now LET'S BEGIN TO ACT using our senses. It only works if you concentrate every minute.

FOR ALL CHILDREN—CONCENTRATION BOX

Since you've told me acting is pretending, then you must remember to pretend every minute. To help you, draw a box around yourself. It will help you think about what you are doing. Don't look at anyone else—just think about what you're pretending. I'll say, "begin" and "end." Ready—Draw your pretending box—BEGIN.

Begin with any of the five senses—except smell, which is very subjective. By the time you're ready for this sense, children will be used to "play pretend" and smells will not produce giggles.

MOTIVATION

Arrange a table with various objects on it which children can feel.

Categories and Classification

Smooth

a sheet of paper
a pane of glass

Soft

fur
cotton ball
marshmallow

Rough

sandpaper
a jagged rock

Hard

piece of metal
rock
sourball

What is hot—what is cold, etc., etc. (Make a list.)

Before starting improvisation, see general rules (Basic 9) and use those that apply to simple activity pantomime. Start with whole class.

SAMPLE IMPROVISATION

When: It's a hot Sunday in August.

Who: You are all dressed up ready to go visiting; your mother isn't ready.

What: You get a piece of ice and use it to make yourself more comfortable.

Questions to ask:

1. What is *ice*? Accept *water* but point out that if you turn on the faucet, you don't get ice. Accept all partial answers until you get ice is frozen water.
2. What happens to ice when I hold it in my hand?
3. Why does it melt?
4. What do I have to be careful of in this scene? What are you wearing? What day is it?
5. Have you decided how to use the ice to make you feel cooler?

Where: The ice is in a dish in front of you. You are at the kitchen table. Draw your "concentration box"—start pretending when I say BEGIN.

It is often helpful to coach—or focus attention—"Careful don't get that good dress wet"—"Gee, this ice feels good," etc. At conclusion, praise and evaluate.

ADDITIONAL EXERCISES FOR SENSE OF FEEL (WHOLE CLASS)

- Hold a kitten.
- Light a match and burn your finger.
- Test some water—it's very, very hot.
- Make a snowball with your bare hands.
- Try on a pair of shoes that are too small.
- Wear a sweater that is itchy.
- Pick up a turtle.

- Pick up a rose with thorns.
- Pick up a delicate vase.
- You have three things on your desk: (a) a piece of construction paper, (b) a picture, (c) a container of sticky stuff. What sort of sticky stuff will you use to make your picture stick to paper? Have children describe what they will use—paste, glue, rubber cement and what sort of container they will be using. How does it open? (Spatial Concepts) What must you be careful of in this scene? What other senses beside touch will you be using? After the picture is in place—evaluate—ask—how do your hands feel?
- Wash hands. (See Activity Pantomime for description.)

ADDITIONAL EXERCISES FOR SENSE OF FEEL (5-10 CHILDREN)

Be sure to establish—*Who, Where, What*

- Walk on hot sand.
- Walk on rocks and pebbles in your bare feet.
- Walk across a stream on a fallen tree trunk.
- Walk a tightrope.
- Walk in shoes that hurt.
- Walk on soft grass in your bare feet.

ACTIVITIES

READ WITH YOUR FINGERS

A child puts his hands in back of himself and the teacher places a common object in his hands. The child feels it (make sure he knows what it is). The child then describes it *without* saying what it is used for. He should tell its size, shape, texture, etc. The class guesses what it is he is holding.

OBJECTS IN A BAG

Various objects (chosen according to students' level) are gathered by teacher. One object is put in each paper bag. The bags are distributed to various children. The recipient either feels, or looks at and feels the article. Next, the student "acts out" how the article might be used.

Example: a spoon, eraser, jack ball, soap.

The class guesses; the object is recorded on the board.

THROW THE BALL—PLAY BALL³

Children stand in a circle; they decide what sort of ball they will use. Once they have started, the teacher changes the ball. Example: It's a big giant beach ball; it's a little ping-pong ball; it's a heavy medicine ball; a basketball, etc.

The teacher coaches—"It's heavy, it's light, it's big or small. It's a pretend ball that weighs a hundred pounds." etc.

Focus on size and weight.

³Spolin, Viola. *IMPROVISATION FOR THE THEATRE*. Evanston, Illinois: Northwestern University Press, 1963, p. 63.

IT'S HEAVIER WHEN IT'S FULL⁴ (6-12 CHILDREN)

We live in (a) olden times, We have no running water in the house. (b) in the country. I'm your mother and I need water for cooking.

Who: "You."

Where: Where would you get water?

Children answer: "Well," "pump," "stream," "lake," "spring."

Choose children who know where they're getting the water.

What: There is a bucket at the kitchen door - pick it up and go outdoors to the place you are going to get your water; fill the bucket and bring it home.

Evaluate:

Ask class who they believed and why?

If no one has been aware that it's heavier when it's full, suggest that something wasn't true to life. Allow scene to be played again.

Ask children what we learned by doing the scene.

It's Heavier When It's Full is an important improvisation because it allows children to discover that things have weight.

Allow children to suggest other scenes similar to this. Example: Pick apples and carry the basket home in pairs.



⁴Ibid., p. 71.

MOTIVATION

Ask children to listen to sounds in the school. Discuss. Ask children to listen to sounds in the street and hall. Ask children to close their eyes. Choose one child to speak and see if they can identify the voice. Ask children to close their eyes and the teacher makes noises and asks children to identify them. *Examples:* A bell; paper being crumpled; tear sandpaper; or bring in record with various sounds and allow class to identify these sounds.

SAMPLE IMPROVISATION FOR HEARING AND CONCENTRATION (LARGE GROUP)

*Who**Where**What*

You are at home. The grownups are having a party. You want to hear the baseball game. Plug in the earpiece of your transistor radio and try to listen to the game. Can you hear the score? Can you listen to the radio so hard that you don't even hear the noise of the party?

ADDITIONAL EXERCISES FOR SENSE OF HEARING

- Listen to a wristwatch.
- Listen to a phonograph playing your favorite record.
- Hear a bird sing.
- Listen to a weather report on the phone.
- Hear a strange noise in your house (decide what it will be before you begin).
- Hear the rain falling on the roof.
- Hear the church bells ring the hour.
- Hear a door slam unexpectedly in back of you.
- Eavesdrop on phone then report who was talking and what you heard. This is an excellent improvisation for verbalization.

ACTIVITIES AND GAMES

*OJISAN*⁵*STEAL THE DOG'S BONE*⁶*ARROW STORY*⁷

It is strengthening to the sense of *hearing* to develop an activity in which the children can participate in a very unique way.

⁵ Harris, F. GAMES. New York: Eastern Coop Recreation, 1966, p. 32.

⁶ Ibid., p. 46.

⁷ Brian, Way. DEVELOPMENT THROUGH DRAMA. New York: Humanities Press, 1966, p. 29.

The children should discuss sounds and make comparisons like loud-soft, near-far.

Procedure: The teacher makes an arrow of construction paper. She discusses the use of the volume dial on a radio. "To make things loud and soft." She tells the children she is going to tell them a story and they will supply the sounds. The arrow will tell them how loud or soft the sound should be. (The arrow is the CONTROL.) The teacher lets the children practice obeying the arrow before she tells the story. The teacher tells a story which has lots of sounds in it. (See sample.)

Follow-up: Children write their own Arrow stories.

A STORY WITH SOUNDS

(An Arrow-Sound Story)

Everyone was going out, and I was to stay home and take care of the house. I walked to the door _____* and waved goodbye to my family. It was a spooky night. The wind was howling _____. I could hear the rain against the window _____. Every so often thunder rumbled _____.

I sat down and started to do my homework. I felt proud that Mother thought I was old enough to stay alone. Suddenly I thought I heard a rat scratching in the wall _____. I screamed _____. But then I remembered there was no one to hear me. I heard the scratching again _____. I decided I would cover up the noise by turning the radio on _____. But still I heard the scratching _____. I turned the radio louder _____. Then I heard thunder and rain _____. And I still heard scratching _____. I was scared. I heard people outside _____. I ran to the door _____ to get someone to stay with me. The scratching got louder _____. As I opened the door to call out _____, I saw my dog. He was scratching at the door _____. It hadn't been a rat at all. It was just my dog King.

*The blanks indicate points at which the teacher turns the arrow for the class to make the sound indicated. The teacher controls the children's volume by the degree she turns the arrow up or down.

PASS THE PROP

Purpose: To stimulate imagination; sharpen sense of hearing.

Prop: A plastic box or any rectangular object.

Presentation: Teacher holds up box and says, "Pretend this is a transistor radio. Listen to a program. By the way you react we will be able to tell what you are hearing." At a signal the child pretends to listen; then the class guesses the nature of the program. The box is then passed to the next person.

Examples: Sports event
Rock music
News
Classical music
Cooking program

IMPROVISATION FOR SOUND

Focus: Sense Memory - Hear. Use as a culminating activity for this sense.

Procedure:

1. Divide the class into small groups of five or six children. Give each group a different kind of sound. (Suggestion: write each sound on a 3 x 5 card.)

Examples: warning or alarm
scratching
scrapping
explosive
scary or frightening
dripping
musical, etc.

2. Each group must think of an improvisation with a beginning, middle and end based on the sound given to them. (They do *not* make the sound). Stress "who, where, what."
3. The groups then do their improvisations for the class. After each presentation the class must guess what *kind* of sound was used as a basis for the group improvisation.

Follow-up: Have children suggest other sounds which could be used for future improvisations.

Suggestions: Use this same procedure for improvisations based on smell.

Examples: fragrant or sweet smell
burning smell
salty smell
unpleasant smell
pleasant smell, etc.

OBJECTS ON A TRAY

Focus: Hearing · Science · Vocabulary Development.

Objectives: To sharpen hearing discrimination.

To make children aware that objects made of different materials will produce different sounds when dropped on various substances.

To give children the opportunity to extend their vocabularies to include terms related to substances and sounds.

To explore properties of matter.

Motivation: Present these objects: eraser, pebble, feather, paper clip, crayon, button, bottle cap, etc.

The teacher and children explore with their senses; name the objects and state what they are made of.

Procedure: The teacher drops the objects one at a time onto a tray. Each object is to be removed before the next one is dropped. The tray should always rest on the same surface, and the objects always dropped from the same distance.

The children watch and listen quietly, then discuss the sound they heard.

The procedure is repeated by the teacher.

The children have eyes closed and listen. They try to identify the object that was dropped by the sound it made when it hit the tray.

Variation: Any one object can be dropped in the room on various surfaces, i.e. carpet, desk, table, book, bowl of water.

Materials: Tray (metal, wood, plastic).

Various objects.



The use of poetry as stimulation for the senses is recommended.

COLOR⁸

What is pink? a rose is pink

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- Christina Rossetti

MOTIVATION

Is there a difference between looking and seeing? This morning I had on my desk an object not usually there. I have taken it away. Does anyone remember seeing it? Describe it. Bring object back. We *see* many things in passing but now let's *really* look at something. Examine object. Now, really look at your own hand. Look at the palm—the lines—the nails, etc.

Hold up an object—or give out some objects—let children either describe them, draw them or write a description of them (according to age).

SAMPLE IMPROVISATION—NEAR TO FAR

After you've done all four improvisations, discuss which was easiest. Why? Do not forget to establish *What*, *Who*, and *Where*.

1. See a splinter in your finger—you are doing homework and your finger hurts.
2. See a spot on your clothes—you are sitting in the car on your way to a party.
3. See a spider crawl up a wall—you are reading a book in your own room.
4. See a boat in the distance—you are standing at the window waiting for your brother to bring the boat home so you can go out in it.

IMPROVISATION TO STRESS CONCENTRATION AND TRUTHFULNESS

1. *Pretend* to look up a word in the dictionary. Then allow them to *really* look up a word you give them. Was there a difference? What — ? Discussion should stress concentration. Replay.
2. *Count* the pennies in your piggy bank. There should be twenty-three. Could you really see them? Let them try with discs.

⁸ From HAILSTONES AND HALIBUT BONES by Mary O'Neill. Copyright c 1961 by Mary Le Duc O'Neill. Reprinted by permission of Doubleday & Company, Inc.

ADDITIONAL SIGHT EXERCISES—ENTIRE CLASS

- See a mosquito flying around.
- See a lovely sunset. What colors can you imagine?
- See a dime on the floor next to your desk.
- Read a letter.
- Read directions how to make something (a cake—a model car).

ACTIVITIES TO SHARPEN SENSE AWARENESS

Suggestion: Do not play any activity so long that it becomes boring. Always stop an activity when it's at its peak. Go back to it another day.

OBJECTS ON A TRAY

Put common objects on trays (group of six children at desks in classroom, or in a circle). Children have pencil and paper. Ask the children to really *Look* at tray for one or two minutes. Remove tray.

Children write down those objects they remember. This is not a spelling test—tell this to the children so they won't be inhibited by inability to spell. "Draw it if you can't spell it." Remove or add objects and ask children to state the changes which have been made.

INTRODUCTION TO MIRROR EXERCISE

(Based on demonstration by Rita Criste)

When you look in the mirror you see yourself—your whole body. There are things about yourself you cannot see. What about you, do you not see?

Allow children to list:

1. feelings
2. imagination - creativity
3. thoughts
4. memory (how do you know what you had for dinner yesterday?)
5. conscience (soul)

What a wonderful lot of things are inside of you!

MIRROR EXERCISE⁹ (ALL AGES)

This activity is played in pairs using entire group. Two children face each other—one is the "doer"—one is the "mirror." Establish that a mirror reflects. The children decide who will be the "mirror" and who will be the "doer." They also choose their actions, play the exercise and then allow children to reverse their roles. Suggest that the "doer" moves slowly in order to allow "mirror" to reflect. Next, the class may be divided into two groups so that half may become the audience and observe the other half. How were they able to tell who was the "mirror" and who the "doer"?

⁹Spolin, Viola, *Ibid*, p. 60.

VARIATIONS OF MIRROR EXERCISE

Initially, children perform routine acts, such as combing hair, etc. They decide on their actions. In a classroom, they may remain seated and face each other. It is important for the teacher to say, "Begin!" and "End!" Try *Mirror Eating*.

Variations—Which need more space!

Mirror Animals—Allow audience to guess the animal.

Mirror Large Abstract Movements.

LINE UP

Four or five children stand in a line in front of the class. The class close their eyes and the children change places. One person is asked to put them back in original order. If he fails, call on someone else. The number of children in the line depends on age of class. Increase the number in the line on second and third try.

CHANGE THREE THINGS¹⁰

Played in pairs. Three pairs of children may come to front of room. Each pair looks at each other from head to toe. They then turn their backs to each other and change *three* things. Example: take ring off—change watch from left to right wrist—change shoes, etc. At a signal they face each other and try to discover which three things have been changed.



¹⁰ Spolin, Viola. Ibid, p. 73.

*A MATTER OF TASTE*¹¹

What does your tongue like the most?

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Eve Merriam

MOTIVATION

Set up a table with salt, sugar, lemon slice, bitter chocolate, etc. Blindfold student and let him taste various things and identify them.

Categories and Classification

What is <i>Sweet</i>	<i>Sour</i>	<i>Bitter</i>	<i>Salty</i>
candy icing	lemon green apple	bitter chocolate strong coffee	salted peanuts

Before starting improvisations, see general rules—Basic 9.

SAMPLE IMPROVISATION

Who: You come home from school on a hot day.

Where: You see a pitcher of cold lemonade on the kitchen table. You pour yourself a glass of it and drink it. It is sour! Mother hasn't put something in it?

What: What will you do? Let's pretend there's a sugar bowl on the table. Sweeten the lemonade—now taste it!

ADDITIONAL EXERCISES FOR SENSE OF TASTE

In order to eat we must (bite sometimes) chew the food, taste it and then swallow. Ask the children for this information:

- a chewy caramel
- a lollipop (what's your favorite flavor and color)
- a bad nut
- some strange food you never tried before (teacher describes it—this can lead to discussion of foods of various peoples)
- a pickle

¹¹ Copyright 1962 by Eve Merriam. From "There is no Rhyme for Silver." Used by permission of Atheneum Publishers.

- a spoonful of medicine
- a sour green apple
- a piece of tough steak or meat
- chewing gum
- a cake

Suggestions: Aim for truthfulness. Something sour does not call for moans and groans. This is a good time to talk about observing people, to remember and then recreate.

ACTIVITIES

MAGIC FRUIT BOWL

Divide the class into half participants and half audience.

Teacher: "I have a magic fruit bowl. In it is every kind of fruit. What is your favorite"? (Record on chalkboard.) "I am going to offer you a piece of fruit. How will the people watching be able to tell what you are eating"?

Typical answers

1. By the way they peel it.
2. By the way they hold it and how they pick it up.
3. By the way they chew it - apple and banana.
4. By the way they eat it (lemon - cherries).

Concept

1. Preparation
2. Shape-Size-Weight
3. Texture
4. Taste

"Can you tell me the different ways you might eat an orange?"

- Children: (Respond)
1. Cut it in halves or quarters.
 2. Squeeze the orange and drink the juice.
 3. Peel the orange and eat the sections.
 4. Make a hole in the orange and suck it.

Suggestion: Explain that this is not a guessing game. The audience should not call out the answers. They are to watch someone to see if they really believe what he's doing and how they know which fruit he has selected.

- Procedure:*
1. No. 1 group will take a piece of fruit from the magic bowl *on his/her* desk when teacher says *begin*.
 2. No. 2 group will watch. Stop pretending when teacher says *end*.
 3. Evaluate.
 4. Reverse the two groups and play again.

A TASTING PARTY

Objective: To review the five senses. Use sense of sight last when the surprises are revealed.

Suggestion: Assistance with the blindfolds, distribution of food and "clean up" necessitate the teacher having help with this activity. This is a good opportunity to use older children as aids. It is wise to check to make sure the children have no allergies to food used.

Materials Used:

sweet pickles
"hot" candies
jelly beans
salt
carrots

sauerkraut
potato chips
pretzels
celery
chocolate bits

blindfolds
paper napkins
large circles drawn on
chalkboard with
each child's name
in one circle

Procedure:

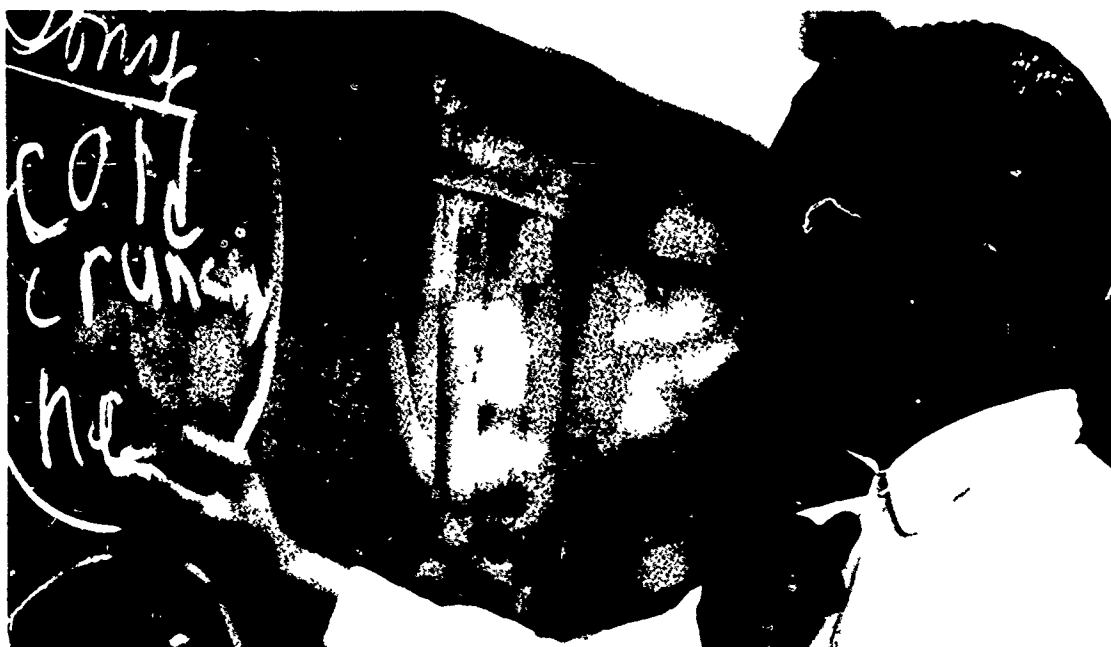
1. Blindfold the children.
2. Place 2 or 3 food items on each child's napkin. Ask children to pretend they are on Mars and must report the happenings of the "tasting party" when they return to earth. Ask them to think about how they would describe each item. Suggest that they think about the words they will use; also, to think about which one of their senses they use to identify each item.
3. As children "explore" the food, record their responses on the word bank board.
4. Record key words given by each child in his magic name circle on the board. (The teacher and aides speak with individual children.)
5. Review responses with entire class.
6. Allow children to record words from word bank and their own magic circle, so that they can then write a story about "The Tasting Party."

Follow Up:

Have children share their stories with the class.

Give children the opportunity to use their words orally.

Have children do improvisations based on the food they ate. Allow class to guess what each child is eating.



*SUPPOSE AGAIN*¹²

If I held onto my nose,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

— Eve Merriam

MOTIVATION

Place objects on a table. Blindfold child and ask him/her to identify objects by smell only. Example: soap, paste, lemon, peanut butter, chocolate bar.

Think of a smell that arouses a pleasant memory. Allow children to verbalize if they wish.

Have children close their eyes and remember a smell that arouses a pleasant memory. Urge them to visualize the scene. Ask for *volunteers* to describe their scene. Some children might want to write about what they visualize.

SAMPLE IMPROVISATION

Who

Where

What

You are at a perfume counter in a store. The saleslady has suggested two different perfumes as a gift for your mother. Smell them both. Decide which one you want to buy.

ADDITIONAL IMPROVISATIONS

- Smell a flower
- Peel and smell an onion.
- Smell smoke—is something burning in the kitchen?
- Smell smoke—it's autumn leaves burning.
- Smell smoke—it's from trash and rubber burning.
- Smell the good fresh air in the country early in the morning.
- Smell something (meat, milk) you've taken from refrigerator.

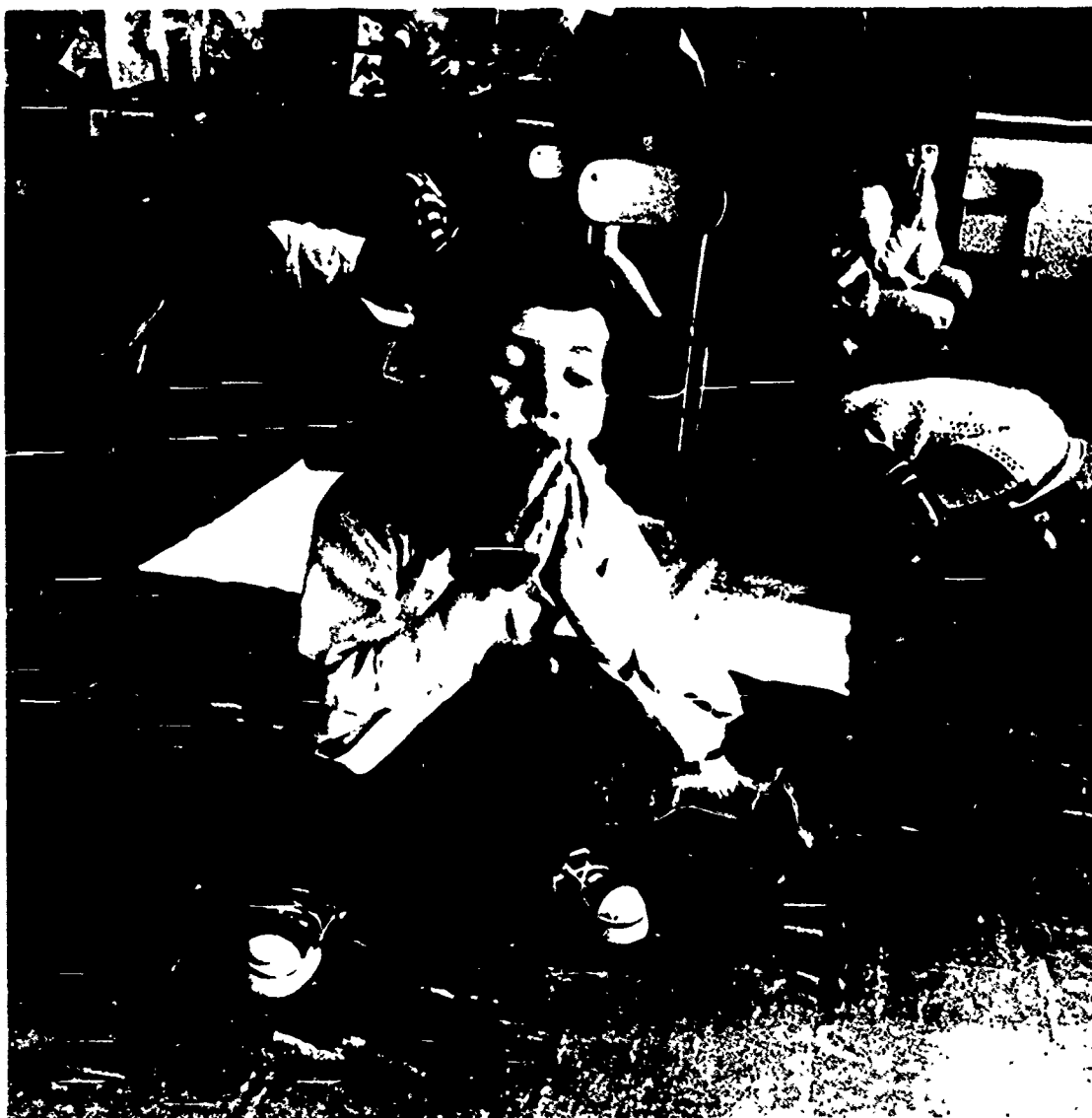
¹² Copyright 1962 by Eve Merriam. From "There is No Rhyme for Silver." Used by permission of Atheneum Publishers.

SUGGESTIONS

1. Smell is a very basic sense. Once human beings stood on two legs they used their sense of smell less and have become quite self-conscious about smells (TV commercials devote hours to doing away with natural smells and making the population "roselike"). Yet smells have great power over our emotions—"her perfume"—"honeysuckle makes me think of my childhood"—"I love the smell of a good cigar—it reminds me of my dad."

If you ask children what smells bad be prepared for giggles (or if your relationship is free enough)—bathroom and body smells. To avoid this, you can suggest—garbage—rubbish burning—onion.

2. Do not allow children to overact. An unpleasant smell (e.g. passing the New Jersey dumps on the way to New York) does *not* cause asphyxiation. Stress truthfulness.



PRETZELS

Motivation: Pretzels

Procedure: Have the children sitting informally around the teacher. Distribute one whole pretzel to each child after telling them that it will be theirs to eat but to please wait until they are told that they may do so.

Focus on senses:

1. Sight: After each question call on individual children to respond. Accept several answers before going on to next question.

Teacher: "Look at the pretzel; what do you see?"
 "Why are some spots lighter or darker?"
 "The white flakes are what shape?"
 "What shapes do you see when you look at the pretzel?"

2. Feel: "Lightly run your fingers over the pretzel. How does it feel?"

3. Taste:

Teacher: "Suck on one piece of the pretzel; what do you taste?"
 "Is salt sour or sweet?"
 "What if you had a lot of salt in your mouth at one time?"

4. Hear: "Is there any way you can make a sound with your pretzel?"
5. Smell: "Smell your pretzel. What do you think it is made from?"
6. Sight: "Now that you took a bite, what do you see inside?"
 "What shapes or things does your pretzel look like now?"

Materials: Pretzels (regular size and shape).

WASH HANDS

Focus: 5 senses · sequential thinking · vocabulary.

Improvisation: It's nearly dinner time, you've been pasting pictures. "How do your hands feel?" (vocabulary) You get your hands ready for dinner. When you are finished be seated.

Set Scene: You're standing in front of a sink.

1. Senses: Which senses will you use? List.
2. Sequence: When "feel" is discussed children often say, "the first thing I'd feel is the water." Why is this impossible? What must you touch *before* you can feel the water?
3. Vocabulary: Adjectives may be listed during this improvisation for use later. *Example:* The teacher might ask how wet soap feels: slippery, slimy, mushy, bubbly, lathery, smooth.

Play the scene and at its conclusion, as the *whole* group (do not single out individual child):

"How many people forgot to turn off the water?"
 "How many forgot to put soap back in the dish?"
 "Who forgot to dry hands?"

Re-play scene and notice how sequence and attention to detail has improved.

MOUNTAIN TOP (6-12 CHILDREN)

Focus: Use of all senses - Emotions - Imagination.

The Story: You are a pioneer boy or girl. You live in a cabin in the woods. Your aunt and uncle and their children live in another cabin on the other side of the mountain. You are going to visit them and make the trip alone for the first time. Our scene begins early in the morning on the mountain top where you have spent the night alone.

Set the Scene: (your house) (mountain top) (aunt's house)

Action: On the mountain early in the morning—wake up—explore your environment. Use the mountain stream. Look down the mountain. Ask children what they see. (Aunt's house, smoke from chimney—what would the smoke make you think of?) The thought of a hardy breakfast motivates their gathering their things and starting down mountain. This ends the scene.

Motivate: Which of your senses will you use? Get responses for all five senses. How will you feel waking up in a strange environment? How will you use the stream?

The teacher paints word picture before playing; using material the children have presented. *Example:* The sky is pink. The cool breezes blowing in the pine trees. The brook is bubbling. Animals are out looking for food. You open your eyes and smell the cool clean air. Begin the scene when the music starts.

Play the Scene: Play the scene and evaluate with audience. "What did you see that you believed?" Re-play scene with other children. When the scene is evaluated you will notice that the second group of children added many details. Point out that this is due to building on what they observed in the first playing.

Materials: Phonograph. Recording, "Morning" from the *Peer Gynt Suite* by Edward Grieg.



SENSORY (OR BLIND) WALK

Background: It has been said that for really significant learning trust is *crucial*. This activity provides an opportunity for participants in an advanced group to experience the loss of the sense of sight, accompanied by a partner who must afford a feeling of trust and confidence, first in the manner in which he leads his "blinded" partner.

Setting: Space, although limited, must be provided for movement and the passage of all partners who will participate simultaneously.

Materials: Obstacles: overturned chairs; tables; easel; crumpled paper wads; incline boards; tree branches.

To stimulate specific senses:

Smell

perfume
alcohol
fruits (lemon, orange, apple)
cinnamon
coffee
soap
fresh flower

Taste

salt
sugar
potato chips
raisins, etc.

Hear

transistor radio
bell
crumpled paper
wood block
clock or watch

Feel

wool scarf
large cotton cloth
grapes
cotton balls
living plant
assorted nuts

rubber (object)
cork
feather
gourds
powder
rice

brush
plastic bag or object
glass (use mirror)
fern
fur
branches with leaves

Obstacles and some objects are arranged on the floor. Others are placed on a table for experiments to be led by the "sighted" partner.

Procedures:

1. The teacher-leader organizes the group into sets of twos.
 - a. One possibility suggested is that the group counts off by twos and then forms two large groups. Within these groups, participants pair off into partnerships.
2. The teacher-leader explains:
 - a. The object of the activity. One partner will close his eyes (or be blindfolded) and be led by his partner out into the space provided.
 - b. The experience provides an opportunity for the "blinded" partner to explore and learn without the sense of sight.
 - c. The "sighted" member of the partnership will attempt to take his partner for a walk and teach him as many concepts, and ideas as he feels would be important to a person without the sense of sight.

Instructions: (given by the leader)

1. "Take your partner for a walk. See what you can teach him, or give him an important experience."

Stimulate as many of your partner's senses as you can. How else besides *seeing* a fruit or feather or clock or chair can your partner learn to understand? How can you communicate *without* using words or sounds?

2. After about 8 minutes, have the partners change places and switch their roles.

Follow-up: Have participants comment on their experience, feelings about concepts understood anew.

*"The school must consider the emotional concerns of its pupils and help them work with those concerns. In this way, emotional and social concerns can become the core around which the curriculum is organized."*¹³

MOTIVATION

This is only one way to introduce emotions and it is good to illustrate children's responses rather than the teacher "lecturing."

Teacher: What do I mean when I say, you hurt my feelings? Where did you hurt me? I don't mean you stepped on my toe. Where *did* you hurt me?

Children: Respond ("inside"—"in your heart" are typical answers).

Teacher: What emotions or feelings do we all have?

Children: Good feelings and bad feelings. Happy or sad.

Teacher: (accepts answer) But you feel bad if you lost a nickel, or if your mother is very sick, or if somebody takes your toy, or if someone breaks a promise to you. Let's list some other words that tell how we feel.

Classify. Record on chalkboard.

lonely
proud
jealous

disappointed
angry
worried

surprised
gay
silly

Suggestion: If young children cannot name enough emotions, it is helpful to give a situation and ask them how they would feel if—"your brother broke your bike."

It is important to recognize children's feelings. Feelings are not "good" or "bad"; it's how they are handled that is important. It is important for children to be aware of this. This sort of discussion of feelings and how we handle them gives you as well as the child insights into themselves and others.

Appropriate Behavior: (Avoid labels such as "good" or "bad") Introduce word "appropriate." Teacher asks these questions:

"What will the following children do if dinner is ten minutes late?"

- A nine month old baby in a high chair
- A five year old
- A ten year old
- You, when you are a guest at my house

After the children have answered these questions the teacher asks if the nine-month-old baby is being bad. Why not? Why would you, a ten-year-old, a dinner guest at my home, not scream and yell?

This leads to a discussion of why as we grow older we acquire more self-control? (Typical answer: "We can speak, we have a sense of time, we can wait.")

Children's conclusion: "Screaming and yelling are not *appropriate* for a ten-year-old dinner guest."

¹³ Fantini, Mario D. and Gerald Weinstein. *THE DISADVANTAGED*. New York: Harper and Row, 1968, p. 364.

Teacher asks, "Who can give other examples of behavior that are not appropriate?" Children often begin with dress and language:

"Wearing a bathing suit to church."

"Swearing in classroom."

This lesson has proved useful in discussing fights among classmates. Was Joe's breaking Jane's glasses because she threw his hat into a tree a appropriate behavior? This situation actually occurred in a 5th grade class and the whole class decided that indeed breaking someone's eyeglasses was *not* appropriate because "Jane cannot see without her glasses and they cost \$30.00. The hat could be retrieved and cost \$2.95."

SAMPLE IMPROVISATION (6-12 CHILDREN)

REPORT CARD

- Where — Classroom.
 When — End of school day. Dismissal bell starts improvisation.
 Who — You.
 What — Take report card. Go out school door. Read report card. Walk home.
 First Playing — It is a terrible report. Walk home.
 Second Playing — (done immediately without discussion of first playing) It is a wonderful report. Walk home.

Discuss and Evaluate: What was the difference between the first and second improvisation? What made the difference? Discuss until children are aware that the way we *feel* changes the way we move and look.

ADDITIONAL IMPROVISATIONS FOR EMOTIONS

CLOSE THE DOOR

The "who" and "what" are the same. The feeling changes how we perform an act.

- When you are very angry.
- When you have just said good-bye to your family (lonely).
- When you sneak in late (scared).
- When you have just gotten the baby to sleep.
- When you rush in with good news.

CHANGE OF MOOD

Ask children if they ever change from one feeling to another. Let them tell you. Examples: Open a birthday gift; you are sure it's that blue pullover you have been wanting. It is not; it is a horrid sweater.—Get up Saturday morning expecting to go to a picnic and lift the shade. It's pouring rain.—You are dressing to go out. The phone rings. Your friend tells you she is sick and will not have her party.

WATERHOLE (OLDER CHILDREN)

Based on "Death Valley Suite," Grofe¹⁴

Motivation: A picture of a "forty-niner." Discuss what sorts of lands people had to cross to get to California. Discuss desert, mirage, oasis.

Play record and ask children to try to picture what might be happening as a group of people cross wasteland. Ask children to raise hands each time "something new" happens or when there is a change of mood. (Record on board).

- They are hot and thirsty. They have left their wagon train to look for water on foot.
- Someone sees water. (Excitement starts.)
- They all run to oasis and "use" water. (Their lives are saved.)
- They are thankful. (Bell.)
- They celebrate—dance,—men go get horses to water them.

Suggestions:

- Set scene. Use two large pieces of blue construction paper for oasis.
- Decide on *Who*—assign one leader to see the water first. Everyone must know *who* he is.
- Discuss senses. Feel—heat of sun, sand, mouths dry, sweat. See—brilliant sunlight.
- Discuss change of moods.
- Play; evaluate; replay with new group.

ICE CREAM CONE (YOUNG CHILDREN)

Who — Child and friend, storekeeper, two big boys

Where — Street, store

What — Child and friend go to store to buy ice cream cones. They leave store with cones. Two big boys run into them. They drop cones.

Suggestions:

- Set scene.
- Decide who they will be.
- Which senses will they use?
- When does mood change occur?
- What will they do now?

ACTIVITIES

1. Pictures showing emotions may be used. What happened before and after. (See "Use of Pictures.")
2. Phrases may be used—Groups of three-five children. (See Advanced Activities—Phrases).
3. Adverb game. (See Language Arts.)

¹⁴ ADVENTURES IN MUSIC—GRADE 4, Vol. 1—RCA Victor LE 1004.

ROLE PLAYING

Suggestions: The author feels that role playing can be therapeutic but it should *not* be therapy. Teachers should not try to psychiatrists. Classroom role playing should help the child meet his own reality and become aware of alternatives. In other words, role playing can explore human relationship conflicts and feelings on an educative level. Leave the unconscious and neurotic conflicts to those trained to handle them.

Discussion of scenes is most important. Children have an opportunity to agree or disagree and offer more alternatives.

The accepting attitude of the teacher is *vital*. If you must moralize, approve or disapprove, do *not* try this technique. Its value lies in the children's own insights. Once you have used value judgment, the children will try to find the "right" solution in order to please you.

Uses: To solve current problem or to see alternative solutions. *Example:* Any situation in which there is conflict in which feelings are involved.

1. Children fighting.
2. Sharing on playground--taking turns.
3. Family scenes.
4. Cheating, stealing.
5. Pick up problems as they occur.

To prepare children for life problems they will meet. *Example:*

1. Visit to doctor for shots.
2. Handling prejudice or discrimination.



3. Facing their feelings about something "not fair."
4. Job interviews.

Exchanging roles (reversal) allows child to think and feel as another person and gives him insight into others. He must face "both sides" of the conflict.

Procedure:¹⁵

1. Define the problems.
2. Gather facts and opinions.
3. Consider alternatives.
4. Test alternatives.

UNFINISHED STORIES

Tell a story (either original or published)¹⁶ but do not finish it. Groups of children will make up and dramatize the ending.

THE PUBLIC INTERVIEW

This is dramatic technique developed by the authors of *Values and Teaching*.¹⁷ A detailed explanation is given in this book.

MUSIC AND EMOTIONS (FOURTH GRADE AND ABOVE)

Focus:

1. To create a genuine appreciation for music as a means of emotional expression.
2. To create an atmosphere conducive to auditory discrimination.
3. To provide opportunity to classify music.
4. To show harmony between visual and auditory perception.
5. To provide an atmosphere which is conducive to creative thinking.

Purpose: Match pictures to music.

Motivation: With the children, the teacher should discuss and classify emotions. These could be listed on the board for later use.

Procedure:

- A. Post illustrations in a position which makes them visible to the entire group. *Example:*

people marching	happy family	circus	graduation	festival: people dancing
brown	red	yellow	blue	green

- B. Ask the students to suggest emotions which are represented in each picture. (There will be no one correct answer.) These may be written on the board under each picture.

¹⁵ Nichols, Hildred and Lois Williams, *ROLE PLAYING*, Washington, D.C.: Association for Childhood Education, 1960, p. 33.

¹⁶ Thompson, Ethel. *UNFINISHED STORIES FOR USE IN THE CLASSROOM*, Washington, D.C.: NEA, 1968.

¹⁷ Raths, Harman, Simon, *VALUES AND TEACHING*. Columbus, Ohio: Charles Merrill, 1966, p. 142.

C. Play the recordings one at a time. After each selection ask the children to associate a particular musical selection (expressing different moods) with anyone of the pictures which they feel best reflects this same mood.

D. The child designates the color of the paper on which his choice of picture is mounted.

Example of child's paper:

- | | |
|----------|-----------|
| 1. blue | 4. yellow |
| 2. red | 5. brown |
| 3. green | |

E. Children are given an opportunity to discuss their choices. *No* answer is incorrect.

Examples of group improvisations: (Be sure to allow children time to plan. Stress that they establish "who," "where" and "what.")

1. Based on musical selections played; each group (5 or 6 children) will be given a musical selection.
2. Based on an emotion:
 - a. All groups use the *same emotion* to build an improvisation. Example: happiness.
 - b. Each group will be given a different emotion around which to build an improvisation. The children must supply the *who, where, what*, since no one can "play" an emotion. Example: sadness, loneliness, anger, frustration, etc.

Materials: Five pictures illustrating different moods (number of pictures is determined by size of group.) Each picture should be mounted on different colored paper.

Record player.

Five musical selections which suggest various moods or activities.

Paper and pencils.



MOTIVATION

Display pictures of different type people around the world. Explanation:

Teacher: The people in a play are called the *characters*. When you see a movie there is a list of characters with the actor's name next to each character.

What do we have to do to play a character? Cinderella, Robin Hood, Little Red Riding Hood, John Henry, Johnny Appleseed, are all characters from stories. Crispus Attucks, Harriet Tubman, William Penn are all characters from history.

(Classify) Are all people alike? How are they alike? How are people different?

1. They look different.
2. They act differently.
3. They are different ages.
4. They have different personalities. What do we mean by that? Standards of beauty are different in different parts of the world.
5. Why do you like some people and dislike others? What will you have to do to play a character?

Child: Try to act like him.

Teacher: What else?

Child: Talk like him.

The teacher continues discussion until children are aware that they must THINK and FEEL like the character.

Suggestions: While discussing characterization, the teacher has an excellent opportunity to make children aware of differences. She has an opportunity to discover the child's self-image.

SAMPLE IMPROVISATIONS FOR CHARACTERIZATION (WHOLE CLASS)

Eat a bowl of soup. Have clear picture of your character.

- You—home from school at lunch and in a hurry.
- A very fine lady—a princess or queen who eats with a golden spoon and has a silken napkin.
- A ten-year-old boy or girl who has run away from home and hasn't eaten for two days. He returns and his mother gives him a bowl of soup.
- A sick old person tries to eat some homemade soup to please her daughter.
- A witch tasting a magic broth.
- A professional football player after a hard game.

ADDITIONAL IMPROVISATION — CHARACTERIZATION

WALKS

Child must supply details — age, attitudes, how he looks.

<i>Who</i>	<i>Where</i>	<i>What</i>
a. a strong man	circus	walks into spotlight and lifts a weight
b. a kindly giant	earth	walks about and tries not to step on the little people
c. soldier	parade grounds	walks to general to receive a medal
d. dancer	on the stage	takes a bow and walks off
e. your teacher	classroom	walks into the room while you are misbehaving
f. beggar and people passing by	the street	how do people react to beggar's plea for money
g. Cinderella	palace	walks into ballroom
h. Coronation Scene a young prince or princess archbishop trainbearers, guards organist the rest of the class lords and ladies, etc. music—a regal march— (See Music.)	cathedral	crowning of princess

MINE DISASTER (OLDER CHILDREN)

<i>Who</i>	<i>Where</i>	<i>What</i>
relatives of miners (establish relationship)	top of shaft at 3:00 A.M.	waiting to hear news of rescue. Bell rings three times if men are reached.

OCCUPIED COUNTRY

Discussion of what occupation means.

<i>Who</i>	<i>Where</i>	<i>What</i>
citizens and soldier occupiers	a street	army approaches—citizens watch and react

Martial music may be used to start scene and heighten emotion—it grows louder as soldiers approach.

CAFETERIA

<i>Where</i>	<i>When</i>	<i>What</i>
entrance	lunch time	four or five people enter to eat
trays and silver		lunch
food counter		
cashier		
table with four or five		
chairs		

WHO

Write on a piece of paper a brief description of four or five people, or whisper the information to each child. Examples:

- A poor old lady waiting for her welfare check. She has only thirty-two cents to spend.
- A strong young truck driver who doesn't have very good table manners.
- A fat lady who has been on a diet and has decided to eat everything she loves.
- A teenager who has been in town shopping.
- A model who only has fifteen minutes left of her lunch hour.
- A child who is downtown alone for the first time.

Suggestions: Each character must supply background for his own character. Remind children to really use senses for eating. Discuss and evaluate. Was each person a recognizable person? Did he behave and eat as his character would in real life?

Replay: Let *children* choose and decide on characters to be in the scene.

ADDITIONAL IMPROVISATIONS (YOUNGER AND OLDER)

ANIMAL IMPROVISATIONS

Feeding time at the Zoo—(trip to Zoo)

Feeding time at the farm—(trip to farm)

Motivation: All aboard—trip to farm and Zoo¹⁸ (young children). Films about animals—animal fables.

Classify: Let child choose animal he would like to be. Can he make his body move and look like the animal? How does his animal communicate? What does the animal eat? Where does the animal live? (homes) How does animal move? In what ways are animals like people? In what ways are they different? What is the difference between a wild animal and a domestic animal? Etc.

Set the scene: Each animal has his own space. The teacher will feed each animal. (After discussion of food, homes, etc. has been concluded—after discussion of movement, rhythm of animal.)

¹⁸ Young Peoples Records—10011.

WHO

an animal

WHAT

waiting for his meal

WHERE

Zoo or farm

Suggestions: People are often compared to animals. Can you give me an example? If not, here are some for you to try.

Busy as a _____

Sly as a _____

Happy as a _____

Quick as a _____

Eat like a _____

Stubborn as a _____

Work like a _____

Wise as an _____

Man has often given animals human qualities. AESOPS FABLES, THE ASHANTI STORIES, AFRICAN FOLK TALES Let us try to give people animal traits.

ACTIVITIES**CHARACTERS BASED ON ANIMALS**

Story with children basing their characters on an animal. Children use animal characteristics and sounds but behave and speak as human beings.

SOMEONE AT THE DOOR—PAIRS (OLDER)

Each person writes on a card

Who am I?	— a little girl
Age	— 9 years
Occupation	— School
Problem	— Mother has told me not to open the door.

At home

Who am I?	— a nice lady
Age	— 34 years
Occupation	— Principal
Problem	— Child has misbehaved in school

At the door

Played in pairs. Teacher matches cards. Tells children which one will be at the door and which one will be in the house. The children do not know *anything* about the other person. They should know all about themselves.

They will establish a relationship as soon as they know who is at the door. The "At Home" person tries to show his occupation by his actions. Example:

Who am I?	— a woman
Age	— 20 years
Occupation	— Dancer
Problem	— Trying to finish her costume for the ballet.

At home

Who am I?	— blind woman
Age	— 40 years
Occupation	— Sells items she has made.
Problem	— To sell items to make money

At door

ADVANCED ACTIVITY

HATS

Motivation: There are people who wear specific kinds of hats, which then determine particular roles for them, although they may be found in varied settings. Also, a particular kind of head covering can stimulate ideas for development of improvisations.

Materials: Hats. For example:

football helmet	taxi driver	cowboy hat
fire chief's hat	Indian chief	top hat
rainhat	sailor	bridal veil
swim cap	soldier	plume
chef's cap	nurse	sombrero
baseball cap	waiter	scarf
policeman	party cap	etc.

Development. Discussion.

1. Name as many varied hats as you can think of. Why are these hats worn? Can you think of general category titles for these hats?

*Protection**Identification**Decoration*

Example:

fireman, etc.

nurse, etc.

bridal veil, etc.

Some hats may fall into more than one category.

2. Children go off together to discuss ideas and determine which hat they will use as focus in their improvisation. (The actual hat is chosen and worn in improvisation.)
3. With 5-8 minutes for planning and development, each group is to develop an improvisation with a

beginning
middle
end

knowing

who
what
where

Dialogue may or may not be used. Each person must take a role he wants to, within the improvisation.

4. Important: time must be allowed for evaluative discussion of each improvisation by the total group.
5. A record of ideas developed around these hats might be kept:

*Motivator**Where**Who**What*

Examples:

top hat

circus

ringmaster,
clown

a show is going
on in each ring

Additional: Could the use of other collections (gloves, shoes, coats) be as stimulating?

We listen, speak, then read, next write.

AIMS

- Children need to practice at their own level in order to communicate in Drama using speech.
- No emphasis should be placed on "proper way to speak," "correct grammar, etc." This only makes for self-consciousness.
- We want to develop confidence to express thoughts. Creative Drama offers indirectly many such opportunities to talk--planning, discussing a scene, responding to materials presented, giving their own ideas and evaluating scenes after they've been done. Now we are ready to start dialogue.

IMPROVISATIONS

If young children want to talk in early improvisations, allow them to do so. Encourage pantomime, however, in the beginning. "Can you show it without words?"

- Begin with single word. Example: Goodbye, look! See how many different ways it can be said. Can we tell the situation and feeling behind the word?

MARKETPLACE

An improvisation which allows children to talk at once is a good way to begin dialogue. It does away with self-consciousness.

Divide the group in half. Half of the group are setting up stalls for an outdoor market. What will each stall sell? Competition is keen, so each seller must call out and extol his goods in order to persuade customers to buy from him.

The second group are the buyers. Each child must know who he is and why he has come to the market.

A sudden shower can end the scene.

The buyers discuss their customers after the scene has been played. Roles may then be reversed.

Follow-up: Children may work in pairs. Thus, the entire class is involved.

Improvisations:

- Quarrel about price of an article.
- Describe article you wish to purchase.
- Poor person bargaining with seller.
- Seller says money is counterfeit.
- An angry customer and a shy seller argue freshness of article.
- A customer wishes to return a purchased article.
- A determined seller tries to convince shy customer to make a purchase.

Additional suggestion for large group dialogue: A Circus Midway.

TELEPHONE CONVERSATIONS

Suggestion: The teacher will make the initial phone calls so that she can be supportive to the child. She will keep the conversation going. If the child is inaudible she can complain that there is a bad connection and ask the child to speak louder. Next, the children can work in pairs. Examples:

Young

Mother calls and asks child to start dinner.

Stranger calls and asks child to take message.

Friend calls and asks child to a party.

Friend calls and asks for homework.

Older group (same as younger)

Grandma calls to chat when child is in a hurry to go to movies.

Stranger keeps getting wrong number while child is busy.

Friend calls to make up after a fight.

Guidance Counselor calls to discuss problem with mother.

ADDITIONAL IMPROVISATIONS FOR DIALOGUE

(Those suitable for younger children are so marked.)

- Salesman at door tries to sell appliance.
- Bus station—buy a ticket.
- Try to change someone's mind. Example: "Please let me keep the kitten." (younger) "Please let me go to the movies on Saturday." "We will all get in trouble if you do that—don't!"
- You are lost—ask someone for directions. (younger)
- Sidewalk interviews. (This is good because many children may be involved.) The teacher can do the interviewing with younger children.



- Convince your teacher to change a mark.
- Four girls waiting for fifth to arrive. They talk about her.
- Children visit sick friend in the hospital.
- Go to the store for your mother. (younger)
- Go to the office for your teacher. (younger)
- Try to convince brother to let you use his toy. (younger)
- Teacher gives an account of a fire. She uses no descriptive words. She then hands the "microphone" to a child and asks him to describe the fire so that the radio audience will have a vivid picture of it. This exercise is used for learning DESCRIPTIVE WORDS.

Suggestion: Use Pantomime Activities that children have done already and let them add dialogue.

ACTIVITIES

RING THE DOORBELL—SURPRISE

<i>Where</i>	<i>When</i>	<i>Who</i>	<i>What</i>
a house	Saturday	five children and the person who rings the bell.	children decide what they will be doing. They react to bell ringer.

Have children decide whose house it is and tell the class. They then decide what they are doing. Example: Planning a picnic. The doorbell rings. (You have told the ringer who he is and why he is ringing.) The five children do not know who is at the door. Hostess goes to the door. Example: The ringer is an older sister of one of the children who is visiting. She uses one child's real name and says, "Jane, there has been an auto accident and Billy was run over—he is hurt." Everyone reacts.

INTERVIEWS

Focus: Dialogue and characterization.

Purpose: To provide an opportunity to participate in social situations.
To provide an opportunity to learn to ask and answer relevant questions.

Motivation: Share with children

Newspaper - ads for help wanted - eye witness news report.
Magazine articles with interviews of well known people.

With the children, choose some situations which involve obtaining information from another person. Have discussions so that they will have some background material.

Play in pairs

1. Younger children

A person is giving away a pet and is seeking a good home for it. Convince her/him that you should have the pet.

Older children

You were a witness to a hold-up, accident or fire.

Job interview.

Describe a playground accident to the principal.

You've won a \$25.00 prize in a contest. The donor asks you how you will spend it.

Scholarship interview.

Application for a credit card in a department store.

2. Interview famous people from literature and history.

Procedure - The teacher and children make a questionnaire which asks relevant facts about their chosen characters. This is an excellent opportunity to teach outlining.

<i>Example</i> - William Tell	Sequoia
Pandora	Christopher Columbus
Mary Poppins	The Emperor (from "Emperor's New Clothes")
Little Red Riding Hood	Ben Franklin
Robin Hood	Dr. Martin Luther King, Jr.
Susan B. Anthony	Mary McLeod Bethune

Both interviewer and interviewee must be aware of the chosen character's background. This of course necessitates research. The interviewer then chooses a highlight from the character's life to discuss.

Follow up: Write highlights of my life either real or imaginary.

Materials: Newspaper ads for employment.
Magazine articles based on interviews.



Choose a story that has literary merit, that you like and that fits the needs and interests of the children.

Tell it if you know it well enough.¹⁹ Ideally, the story should be "yours." You should be so familiar with it that you can visualize it scene by scene. Analyze its dramatic possibilities. Do research if necessary.

First stories should not be long and complicated. It is possible to play only part of a story. There is no reason why children should not be exposed to many stories. The most dramatic parts can be acted out.

A good story for dramatization must have:²⁰

- Relevant theme—
- A plot that holds interest (avoid sweetness and light).
- Plenty of action (with incidents that can be grouped into a few scenes).
- Characters who motivate action (interesting and believable).
- Conflict (this is the basis of all drama).
- Humor (not always but a basic honesty is important).
- A definite climax and satisfactory ending.

The teacher should:

- Analyze the material. Is it realistic, fantasy? Does it have a central theme? If it is long, edit it or lighten it.
- Focus children's thinking.
- Motivate children. Example: Bring to class an ornate candy box with a sign on it, "Do Not Open." Put it on the desk. Children will be curious. After a while allow the children to open it. Inside put a slip of paper which says, "You are just like Pandora." Then tell them the story. This curiosity can be used for research. Instead of telling the story, ask the children to go to the library and read this Greek Myth.

Do not use elaborate objects for motivation. A handful of acorns and a few fall leaves are enough to start imaginations.

- Set the mood (this is motivation too). Talk about feelings. Music helps set a mood (a march, circus music, sea music). Vivid word pictures help set the mood.
- Tell the story. Do they like it? Discuss the story.
- Discuss the characters.
- With the children, set a plan of action. Remember to play in small units.
- Try on roles. (Time for Action.) Example: "If you were the big bear with evil eyes, how would you look and move?" Allow groups of children to try on various characters. Don't forget WHERE, WHAT, WHO, WHEN.
- If there are multiple scenes, discuss and list on board

¹⁹ Sawyer, Ruth. *THE WAY OF THE STORYTELLER*. New York: Viking Press, 1962.

²⁰ McCashin, Nellie. *CREATIVE DRAMATICS IN THE CLASSROOM*. 2nd edition. New York: David McKay, 1974.

- Discuss remaining characters and relationships.
- Choose a scene and play it.
- Evaluate the scene.

Questions to ask:

1. Did everyone stay in character?
2. Did we understand the story?
3. Did we solve the problem?
4. Did the scene have a beginning, middle and end?
5. Did the scene move? Did we spend too much time on something unimportant? Did we leave anything out?
6. Did we work as a team and communicate with each other?
7. Could we be seen and heard?
8. How will we improve the scene?

Suggestion: The above list does not have to be used in its entirety. With small children, ask the most pertinent questions. It is a guideline for you.

PANTOMIME SIMPLE STORY DRAMATIZATION

Focus: Story Dramatization

Purpose: Characterization - Small group activity

Procedure:

1. Divide the class (by counting off) into two to four groups (8 to 10 children in each).
2. Teacher assigns to each group a short *well-known, well-liked* story.

Some excellent material:

Poems
Nursery Rhymes
Little Red Riding Hood
Hansel & Gretel

The Three Little Pigs
The Three Bears
The Three Billy Goats Gruff
The Elves and the Shoemaker

3. Remind the children that they will need to use all of the Creative Dramatics techniques: sense memory, emotions, characterization, role of the audience.
4. Each group is to:
 - decide on the sequence of the story.
 - determine parts needed - animate; inanimate.
 - know for each child's part: who, where, what, when.
 - plan a clear: beginning, middle, end.
 - have an opportunity to try on their roles.
5. The teacher narrates the story for each group. There may be a child capable of doing narration.

Purpose: a. highlights unexpected or minor actions.
b. fills in missing gaps if needed to hold story together.
c. can create mood, i.e.: "It is a warm, sunny day."

Questions to ask and record:

I have a seed—what must happen to the seed so that it will make a flower?

1. Put it in the Earth.
Does it need something else?
2. Water
Where does it get water if you don't water it?
3. Rain
What else does it need? Nobody knows? Why wouldn't the flower grow if I put it in a closet?
4. Air
Yes, it needs air (note—I accept this answer and rephrase question). Suppose I put it in the cellar? No one knows. At night, in your room, if you wake up, can you see? Why not?
5. Light
Where does the light a flower needs come from?
6. Sun
Does anyone know what else the sun gives us? In the winter why do you walk in the sun? In the summer, why do you walk in the shade?
7. Heat
We know now that we put the seed in the earth, the sun warms it and gives it light. The rain wets it. We are ready for our story.

Tell story: "Little Pink Rose"²¹

Suggestion: If story is not being used as a science lesson and children know parts of flower, start with questions. With small children it is possible to stop after the story. Let them draw flower or spring pictures. Ask them to think about which part they would like to play.

PRESENTING A SHORT STORY—BASED ON SPRING

Materials: Several spring flowers, seeds, bulb, yellow circle of construction paper. Grey cloud and rain may be drawn on board.

Motivation: What time of year is it? What are some things that happen in spring?

Classify on Board:

- flowers grow
- leaves come on trees
- birds fly back
- people plant things
- we wear lighter clothes
- it gets warmer
- we get ready for Easter

²¹ See next page.

SHORT STORY · LITTLE PINK ROSE²²

Teacher: "I brought a flower from my garden. I have a story about flowers for us to act out, but before we play it, there are some things we have to know."

Ask children to name parts of flower and what their functions are:

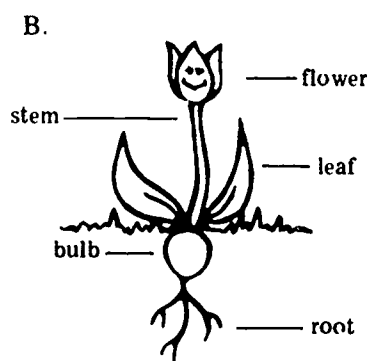
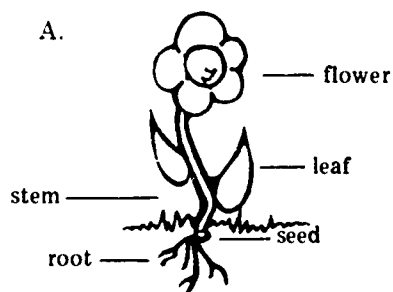
Stem—holds flower up.

Leaf—helps feed plant.

Seed or bulb—plant grows from this.

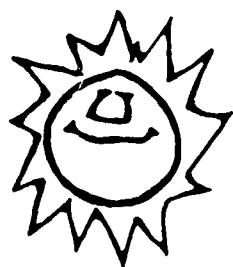
Root—feeds and helps hold upright.

Chalkboard

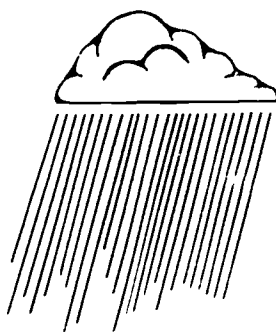


Draw Figure A on the board. Hold up bulb. Ask if anyone knows what it is. What does it look like? (onion) Explain that some flowers grow from bulbs. Draw Figure B.

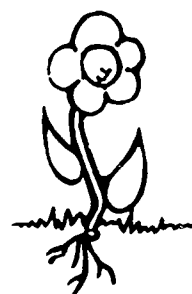
Discuss characters in play.



sun



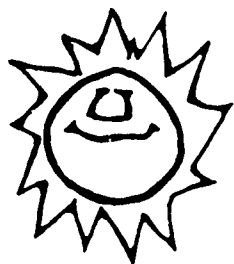
rain



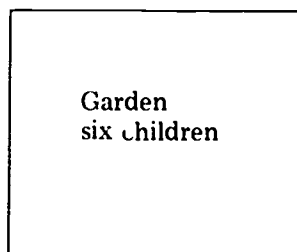
flowers

²² Sara Cone Bryant, "Little Pink Rose." Ward, Winifred, *STORIES TO DRAMATIZE*. Anchorage, Ky.: Children's Theatre Press, 1952, p. 46.

Setting the scene—one-half the class play—one-half audience.



six children



Garden
six children



six children

Place sun on one side of room. Cloud may be drawn on board the other side of room. Garden is in between. Discuss characters again. If you play rain, how will you move—what will you look like—where do you come from?

Rain

wet
sky
drops
splash - splish
quick - fast
light
silver
teardrop

Sun

round
yellow
warm
big
rays
shines
sky

Flower (names)

daisy
tulip
rose
violet
lily
daffodil

Play music: (a) rain, (b) sun. Ask class to tell you, with their hands, which sounds like sun or rain. Why?

Play story: Who wants to be rain, sun, flower? Choose six of each character. Who remembers what each one must say? Review. Start by narrating story. "The seeds are fast asleep in the earth." Teacher plays part of weather man. "Rain, go down to earth and give the flowers some water." (rain music) "Wake up, wake up," says the rain as it splashes and moves among the flowers.

Flowers: "Go away, we are cold."

Teacher: "Sun, you better warm the flowers." (sun music)

The sun moves among the flowers and sends down warm sunbeams.

Flowers: "Go away, we are sleepy."

Teacher: So it rained some more (rain music) and the sun shone some more (sun music) and (flower music).

The Flowers: push their roots down, down—their stems push up. Leaves start to grow—then flowers—until the garden looks like a rainbow.

Evaluate: Ask the audience to decide what part they would like to play. "Go to where you belong." If there are too many children for sun or rain, allow them to solve the problem.

Teacher: "We cannot play our story because the flowers won't grow without rain."

Tell the children to listen for their own music.

Replay—Evaluate: Children often want to add other characters to story—rabbit, bird, butterfly, someone to “pick the flowers.”

Suggestion: Children who play story a second time will need much less guidance. The dialogue is unimportant. Stress body movement and feeling. The teacher can narrate or prompt. Children will enjoy playing the story another day. Review it. Stress each group's music. Encourage children to use their whole body.

SHORT STORY - BASED ON FALL

A NATURE MYTH²³

“Why the Evergreen Trees Keep Their Leaves in Winter”

Introduction A. What is a myth?

B. Real reason some trees keep leaves.

Scene I - Birds in flight. “Little Bird” cannot go on because he has a broken wing.

- Birds are flying south (Bird Music).
- Bird with injured wing says he can't go on.
- Other birds offer to stay.
- “Little Bird” convinces other birds to continue.
- “Little Bird” is left all alone.

Questions: What would “Little Bird” say to the flock?

What would the flock say to “Little Bird?”

Have you ever been lonely?

How did “Little Bird” feel when he was left alone?

Scene II - “Little Bird” tries to find a home and is refused shelter by:

- Silvery birch tree
- Strong oak tree
- Snobbish willow tree

Question: What excuse does each tree give “Little Bird?”

Scene III - “Little Bird” finds three friends and protectors:

- Spruce tree
- Pine tree
- Juniper bush

Question: How does each tree offer to help “Little Bird?”

Scene IV - Fall—cold winds are summoned to blow the leaves from all the trees except the spruce, pine and juniper. The leaves of the oak, birch and willow whirl and twirl to the ground until these three trees are bare. (Music is used here.)

Questions: What will “The Weather Man” tell the winds?

How will the leaves move?

²³ Sara Cone Bryant, “Why the Evergreen Trees Keep Their Leaves in Winter.” Ward, Winifred, *STORIES TO DRAMATIZE*. Anchorage, Ky: Children's Theatre Press, 1952, p. 34.

Scene V - Spring time—birds return and find "Little Bird."

Questions: How will "Little Bird" and his friends feel when they are reunited?
How will the story end?

PRIMARY GRADES

AND TO THINK THAT I SAW IT ON MULBERRY STREET—DR. SEUSS

Focus: Story Dramatization - Total Group Activity

Motivation:

Teacher asks the group to close their eyes and to imagine a scene as in a dream or daydream. She makes suggestions to stimulate them. *Examples:*

Some place far away
Something bigger than life
Something very funny, silly, rare, etc.

After the children have had a short time to quietly imagine the teacher may ask them to do any or all of the following activities:

1. Tell what they imagined.
2. Draw pictures of what they imagined.
3. Write stories of what they imagined.
4. To make individual contributions as she writes on large chart paper an imagination story.

Story:

1. Read the story from book (because of the rhyming).
2. Re-tell story with children and show pictures in the book or have children draw pictures of the story so they can place them in the proper story sequence.
3. Discuss the story and all other possibilities of people that could be in a parade.

Dramatization: Entire group

1. Children decide for themselves what part they would like to play in the parade scene. They pick anything they would like to use from the pile of props. They also pick rhythm instrument if they wish to be in the band.
2. Teacher plays march record and as the children listen to the music for setting the mood they discuss the parade route and from which area of the room the different elements of the parade will come to join scene.
3. All children assemble in their proper areas. Teacher plays music and the imagination scene begins to build.

Follow Up:

1. Evaluation of scene just played.
2. Re-playing of scene to try out new suggestions.
3. Children's suggestions for other imagined scenes to be dramatized which could be built based on actual things or people they could see on their way home from school.

Examples

old lady selling flowers
 street cleaner cleaning streets
 balloon man or vendor on a corner
 paper boy or mailman making deliveries
 dog walking with master
 sidewalk cafe or groups of people
 sitting on benches

Materials:

Dr. Seuss' "And to think that I saw it on Mulberry Street," Vanguard Press, N.Y., 1937

Record player.

March record.

Rhythm Band Instruments.

Props—hats, sticks, rope, whistle, pieces of cloth, small wagon or cart with wheels.

SAMPLE LONGER STORY DRAMATIZATION*ANDY AND THE LION*²⁴**Preliminary:**

Set the mood— A circus record is played. Pictures are displayed if available.

Focus thinking— Discuss circus at children's level.

Motivate— If we have a circus parade, who would you like to be?

Set Scene— All right, the people in the band come first, then—the animals, next the performers. We'll march around the whole room twice (with very young children the teacher can be the "grand marshal" and lead the parade).

Try on roles— Play the parade.

Tell the story: Children have been active and are ready to listen. Do they like it? Shall we play it?

Suggestion: With children from second to sixth grade, whole story may be played. With younger children, play rock scene, circus scene, library scene only.

Set scenes: If we want to dramatize this story, what scenes will we have? List on chalkboard:

1. Library—Andy gets the book.
2. Home—night—supper table—the next morning.
3. Rock scene—The chase—Andy helps the lion.
4. Circus parade to announce to the town the arrival of the circus (optional).
5. The Big Top—Circus Acts—Lion escapes.
6. The Town Square—Medal from the Mayor.

Discuss characters: List on chalkboard. Name the characters in story—discuss them.

Librarian
 Andy
 The Lion

Mother
 Father
 Grandfather

Ringmaster
 Circus Acts — Lions
 and Tamer. Other acts.
 Mayor

²⁴ James Daugherty. New York: Viking Press, 1938.

Suggestion: Time for activity again. Ask children to choose a circus act they would like to perform. Divide them into groups of their choice. Use circus record. Examples: High wire, Lion and Tamer, Clowns, Horseback riders, Jugglers, etc.

Homework: Draw a picture about the story. Think about a specific scene so that when we do it you will know what to do and say.

Second Session: See picture homework. Review story. Record scenes on chalkboard. Choose a scene to play. Discuss the action, characters, setting of the scene. Play and evaluate.

This is a long story and, if it is done in its entirety, will take four or five sessions.

PANDORA - "GIFT OF ALL"

A Greek Myth: Research is not only important for the student but is imperative for the teacher. This story dramatization may be used to motivate a unit on mythology.

Definitions: Myth - "A traditional or legendary story, usually concerning some superhuman being or some alleged person or event with or without a determinable basis of fact. A traditional or legendary story that is concerned with deities or demigods and the creation of the world and its inhabitants."²⁵

Background Material: All names used are from the Greek.

Mt. Olympus - Home of the gods.

Zeus - Chief god married to Hera.

Epimetheus - A Titan (the after-thinker). He was the brother of Prometheus. He created animals and man on earth.

Prometheus - A Titan (the fore-thinker). Stole fire from Zeus' altar to give it to man. Angered Zeus who punished him by having him chained to a rock; here he was exposed to the elements and vultures. He has become a symbol of man's suffering. He warned his brother never to accept a gift from Zeus.

Hephaestus - A lame artisan (blacksmith). He created Pandora at Zeus' request.

Gods who gave gifts to Pandora:

Apollo - The gift of speech.

Artemis - Spring flowers for her hair.

Poseidon - A string of pearls from the sea.

Aphrodite - Beauty.

Athena - Dressed her in lovely clothes.

3 Graces - Charm and love of the arts.

Zeus - Gives her life and made her curious.

Motivation: Bring to class a box with a sign on it: "Do Not Open." Place a sign on the inside of the box, "You are just like Pandora."

Tell the story.

The Myth. When Epimetheus was sent to earth to create man and beast, he gave the animals various gifts - wings to fly, claws and shells for protection, swiftness, cunning,

²⁵ RANDOM HOUSE DICTIONARY OF ENGLISH LANGUAGE, N.Y.: Random House, 1966.

strength and courage to others. When he created man, who was supposed to be superior to all other animals, he had nothing left to give him (the after-thinker). He asked Prometheus (the fore-thinker) for help. Prometheus stole fire from the altar of Zeus and gave it to man as a gift.

Zeus was furious and decided to punish Prometheus and also to punish man. He decided to use Epimetheus to further his plan. He asked Hephaestus to create a woman. When she was completed he called a meeting and showed her to the gods and goddesses. All the gods gave her gifts. Zeus then gave her a large box (her dower). He told Hermes to take her and the box to earth and give her as a gift from him to Epimetheus. Epimetheus was so charmed by her beauty that he forgot his brother's warning never to accept a gift from Zeus and he fell in love with her. Before he left, Hermes warned the lovers not to open the box. Pandora and Epimetheus lived and worked together happily, but Pandora was always curious about the box. One day Pandora sent Epimetheus to gather figs and dates while she remained at home. She looked at the box and heard muffled voices saying, "Let us out. Let us out." She hesitated, but finally decided to take just one peek. When she lifted the lid, all the evils of the world escaped. They scratched and clawed at her. Epimetheus tried to help but they attacked him also, and then escaped into the world to plague man. Pandora heard a soft, pleading voice, "Open, Pandora, open." Because of the gentleness in the voice, and her curiosity, Pandora once again opened the box and a beautiful frail creature stepped out. Her name was Hope. She had been sent by the wisdom of Athena. She told Pandora and Epimetheus that she could not do away with the troubles and evils but she would go out into the world to be with man so that even in the midst of suffering there would always be hope for mankind.

Playing the Story:

Scene I - On earth

Epimetheus creates animals and man but has nothing left for man. (Ask children how animals protect themselves. What gifts were they given? List.)

Allow children to create animals and man. A number of different children may play Epimetheus simultaneously. In pairs, they decide what is being created and the attributes of the animals. At a "magic signal," the animals and man become alive: they crawl, fly, hop, leap, etc. They chase defenseless man from the forest.

Scene II - On earth.

Prometheus gives man fire to help him. Children list uses of fire before playing the scene. For example:

- to frighten animals
- for warmth
- for cooking
- to make tools (axes) so that man can build shelter

Set scene and play it.

Scene III - On Mt. Olympus.

(Children discuss what gifts each God or Goddess will give.)

Zeus shows the Gods and Goddesses Hephaestus' creation—Pandora. All the Gods give her gifts. Then Zeus gives her life (and curiosity). He gives her the box to take to earth with her. He tells Hermes to take her to Epimetheus.

Scene IV - Pandora and Epimetheus' home on earth.

Children list evils of the world and discuss them.

Children try on roles to make their whole bodies move as the evil they have chosen. They must try to spread the evils to others. Next ask children to choose a sound that exemplifies their evil.

Example: Greed - grabs everything with avaricious hands and arms, hissing "more-more-more."

Left alone, Pandora's curiosity gets the best of her. She opens the box and the evils escape and attack. Play record - Stravinsky's "Firebird" - "King Katstchei."

Pandora hears Hope's small voice and lets her out. Play record - Stravinsky's "Firebird" - "Lullaby."

Questions to ask children:

Have you ever needed hope? When?
 Who could Pandora call for help?
 What will Pandora do when she's attacked?
 When Hope appears what will she say?
 How will the evils react to Hope?
 How shall we end the story?

It is not necessary to play all four scenes. Choose the scenes you and the children enjoy. It is possible after the children know the story to divide the class into four groups and allow each group to develop one scene.

Follow Up Activities:

1. Create masks of the evils. Use large paper bags.
2. Make a list of words we use today that come from the Greek. Cut words out of magazines that are Greek in origin. Look these up in the dictionary.

Examples:	Hades	Olympic	Athena	Electricity
	Apollo	Titan	Mathematics	Psychology
	Adonis	Ocean	Zoology	Drama
	Ajax	Triton	Chaos	Amazon
	Narcissus	Sirens	Biology	

3. Create an original myth.
4. Visit a museum to see Greek sculpture and architecture.
5. Find statues and buildings in your city (or show slides) which show Greek influence.
6. Find Roman names for the Greek gods and goddesses.
 Example: Zeus is Jupiter. Hermes is Mercury. Hephaestus is Vulcan.
7. Read and choose other Greek Myths.

The following lend themselves to dramatization:

Myth	Reference
Theseus	<i>A Greek Legend Retold</i> . Kingsley, Charles. N.Y.: Macmillan, 1964.
Theseus	Film. Classroom Film Distributors, 5620 Hollywood Blvd., Los Angeles, Calif. 90029.
King Midas	<i>The Golden Touch</i> . McCaslin, N. <i>Creative Dramatics in the Classroom</i> . P. 111. N.Y.: McKay Publishing Co.
Persephone	<i>Persephone, Bringer of Spring</i> . Tamaino, Sara F. N.Y.: Crowell, 1971.

- The Gorgan's Head *The Gorgan's Head*. Hodges, Margaret. Boston: Little Brown, 1972.
- Prometheus *Children's Literature for Dramatization*. Siks, Geraldine B. N.Y.: Harper & Row, 1964.
- Collection *Book of Greek Myths*. D'Aulaire, Ingri and Edgar. N.Y.: Doubleday, 1962.

STORIES

Nursery Rhymes, Fables, Folk Tales and Myths are the primary areas drawn on for dramatization. Realistic stories, biographies and picture books have also been used. The following stories have been used successfully by the Creative Dramatics Staff. Whenever possible paperback books have been listed so that the children may read the stories they have worked on. Most schools have only limited copies of the hardback editions. I am not unaware of the importance of children being exposed to beautiful hardback books or the importance of visits to the library.

STORY LIST²⁶

YOUNGEST - PRE-SCHOOL AND KINDERGARTEN

Nursery Rhymes

- Ask Mr. Bear*. Flack, Marjorie. New York: Macmillan, 1968.*²⁷
- Come Play With Me*. Ets, Marie Hill. New York: Scholastic Book Services.*
- Caps for Sale*. Slobodkina, Esphyr. New York: Scholastic Book Services.*
- The Happy Lion*. Fateo, Louise. New York: McGraw Hill.
- In the Forest*. Ets, Marie Hill. New York: Scholastic Book Services, 1969.*
- Little Rabbit Who Wanted Red Wings*. Bailey, Caroline. New York: Platt & Munk, 1970.
- Red Mittens*. Bannon, Laura. Boston: Houghton Mifflin, 1946.
- The Three Billy Goats, Gruff*. Blair, Susan. New York: Scholastic Book Services, 1963.*
- The Turnip*. Domanska, Janina. New York: Collier Books.*
- What You Can Decide*. Young, Lois Horton. Valley Forge, Pa.: Judson Press, 1970.*

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²⁶ Refer to Ethnic, Seasonal and Bibliography.

²⁷ * Available in paperback.

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BEGINNINGS

Suggestions and Materials for First Lessons: "Only after there is freedom of body, voice, imaginations creating actively, can children reproduce a story."¹ I would like to add - ability to concentrate and an awareness of expectations. Growth is gradual.

What is acting? Pretending—What do you pretend?

- Can you tell me something without words?
- Introduce sense memory. (See Sense Memory.)
- Simple pantomime improvisation.
 - a. Focus question. Examples: What one thing would you like to do if you were at the beach. (Not, "What did you do last summer?") Show me and use your favorite birthday gift. Show me one thing you do in winter.

Here is a good opportunity for classification.

- Activity Pantomime
- DO WHAT'S (See What's.)

Suggestions. It is important for leader to set mood, paint word pictures and often participate in improvisations. Example: When doing a fall improvisation the teacher might be the wind and blow a reticent leaf (child).

Do not allow child to continue if he stops pretending. Creative Dramatics only works if child pretends every minute.

With little children, a simple poem or story may be used in the first lesson you have discussed. State expectations—Actors who really pretend and an audience who looks and listens. Example: Tell "Caps for Sale" (Peddlar and His Caps). Allow children to act the monkey scene, *Milkman's Horse*, *Snow Man*. Nursery Rhymes.

Beginning improvisations using five senses. Aim of Simple Activity Pantomime (Sense Memory Exercises). To activate imaginations, develop concentration, relax body and encourage response to imaginary stimuli.

AT THE BEACH

What one thing would you like to do at the beach if you were there right now? Let's not count swimming because the ocean is here (point) and everyone may use it.

Children: make sand castles
look for shells
look for fish
get sunburned
play ball
sun bathe

Set mood verbally: It is a lovely warm day. Discuss the sand—how does it feel? Discuss the water. What will you take with you?

Set your scene: Beach here—ocean here—fisherman over here—so that no one gets hurt by hooks, etc. Begin—End—Evaluate.

¹ Burger, Isabelle. CREATIVE PLAY ACTING. New York: Ronald Press, 1950, p. 13.

SNOW

It is a snowy day. What one thing would you like to do out of doors? Don't tell me—show me.

shovel snow
make snow man
make angels, etc.

WATER

We use water in many ways. Can you show me how you want to use water?

all sorts of washing
drinking
cooking
boating
fishing
water lawn

Suggestion: This improvisation, of course, can lead to "man's use of water." List uses. Second group may show uses of water not done by first group.

ADDITIONAL ACTIVITIES

- Bake a cake.
- Getting dressed. What's the weather? What do we wear in winter? (Here is a chance to classify.)
- Wash hands (which senses will you use?). Did you turn the water off? Did you put the soap back? etc.
- How do you help mother at home?
- Thread a needle and hem a dress.
- Hammer a nail into a piece of wood.
- Set a table.
- Pick up pins.

COMMUNICATE WITHOUT WORDS

Played in pairs.

- Handshake You have had a fight with your sister. Your mother says, "You may not go in the car with us unless you two make up." Shake hands.
- You have just won a medal—your partner congratulates you. Shake hands
- You and your partner have had a fight. You say, "I'm sorry"—by touch. He says, "I won't make up"—with his body.
- You have borrowed something from your sister. Without words, say "Give that to me." Your sister says, without words—"Make me." You grab it.
- Tell your partner something in pantomime. He answers you in pantomime.

RHYTHMIC ACTIVITIES

- Circus Parade—What character will you be?
- New Year's Day Parade
- Band Parade—What instrument will you play?
- March of the toys.

RELAXING EXERCISES

The alert leader will find many good poems that will help children relax. Some poems stress physical relaxation first, while others have a calming effect by creating a warm, quiet mood.

HINGES²

I'm all made of hinges

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

- Aileen Fisher

Aim: To rid the body of tensions, to make child aware of his body, work toward body control and coordination. To encourage listening, following directions and concentration. A constructive control when group needs to calm down or is over-stimulated. Important after a day at a desk.

Example: *Snowman*. Teacher is sun and melts the children. First shining on head, then neck, shoulders, arms, fingers, back bone (trunk), legs. Snowman becomes a puddle.

The teacher verbalizes what part of body is "melting". She may move from child to child touching tense areas of the body. After children are completely relaxed allow them a few minutes before ending exercise too quickly.

Additional Examples:

- Puppets on a string—teacher acts as puppeteer
- Rag doll—sawdust leaking out

STATUES

Focus: Relaxation - Sense Memory - Characterization

Procedure: Ask class how many of them have ever seen a statue. Where was it? What size was it? What did it look like? Of what material was it made? Show class representations of actual famous statues. Example: "The Thinker."

²From *Up the Windy Hill*. Reprinted by permission of Scott, Foresman, and Company.

Have several statues of different shapes, sizes and materials. The children will see that statues have no life of their own and movement is controlled by a person or air (a mobile).

Explain that the teacher will be a statue maker and all statues will be made from wax. Show samples of either items made from wax or let children observe and feel wax candles. Allow them to describe how wax looks, feels, etc. (list on board). What will happen if fire comes near the wax? Does wax melt quickly or slowly?

The teacher asks a child to volunteer to be "molded". When the concentration box is drawn over the child, he/she becomes a *blob* of wax. Explain that a *blob* has no eyes, feet, hands, etc. (Draw any shape on the board representing a blob). Teacher then proceeds to "shape" the blob by pretending to mold a head, arms, body, legs, etc. When statue has been molded, ask class if it can move on its own. Even if the statue is moved by the teacher, it must remain in its original shape. (Remember to give support to the child when you move him/her backwards or forwards.) Say "end" and child returns to seat. Ask all children to find a space. Each one will become a blob. They will "grow" into a statue of their choice. They may become a person or a thing. They may only "grow" with the beat of a drum controlled by teacher. (Allow them to listen first.) With each beat, a part of the statue will grow. Before saying, "Begin" explain that "freeze" means they stop growing and remain in a frozen position. No statue will have a mouth, and every part of the body may move except the feet. Say, "Begin" and start the activity. When the action is finished, ask the children who they were.

Re-do the activity. Tell children they may become a different statue this time if they like. Explain that when they "freeze" teacher's hands will become fire and when they are touched, one by one, they will melt. When all statues have been melted, use drum beat to have them "grow" up from the floor.

Extension: Have children "move" as their statue (with drum beat.)
Have children volunteer to "speak" as their statue.

Follow-up: Children may draw pictures about *who* or *what* they became. Write about the experience. Make a bulletin board.

Do research on "famous statues," their history and their creators.

Take a trip to a wax museum.

Have children make statues of their own.

HANDS

Focus: Imaginations stimulated by poetry - awareness of one's body - movement through the realization of the importance of our hands.

A. How we use them.

B. What we can do without them.

The Activities:

1. "Without Using Hands"- Ask children what would happen if you could not use your hands.

Procedure - The teacher asks the children to show how they would do the following activities if they could not use their hands.

Examples:

Close a door
Greet a friend
Shell a nut
Pick something up off the floor

2. "Using Your Hands" - Children sit in a circle and take turns pantomiming something for which they need to use their hands.

Examples:

Make a snowball
Button a shirt
Comb your hair
Sew a button

3. Present the Poem - "The Wonder of Hands" by Edith Baer, Parents Magazine Press, 1970.

Procedure - Teacher reads the poem; the children will act out any or all of the images that appeal to them. The teacher must read the poem slowly so that the children will not feel rushed.

Follow-up: Ask children to draw pictures of hands doing something. Encourage children to write their own poem about another part of themselves.

Examples: "Eyes", "Feet", etc.



"Who's, Where's, and What's" have been a basic part of drama for many years. Spolin has written them up in her book, "IMPROVISATION FOR THE THEATRE."³

Explain to children you are doing something. You do not want them to do the same thing but to join you. Allow a child or aide to indicate which children may join you. This will vary according to space. Give the children an example so they understand. Conduct an orchestra and they will then play instruments.

Suggestions. The difference between a "what" and a "where" is often confusing. The basic difference is the emphasis in a *what* on the activity itself. Of course, an activity must take place somewhere. For example: We play ball at the beach, in the street, in the park, or at a stadium. We can wash a car many places. The focus of a "what" is the "activity." The place is secondary. Begin with an obvious action. Example: Scrub a floor. What am I doing? How can you help? Let children make suggestions and act out various housecleaning chores. After children understand, allow them to suggest a "what". Let them whisper their "what" to you to make sure it can be played. Children may work in twos. Stress waiting and watching until they are sure of activity before joining in.

SAMPLE "WHAT'S"

- Gardening—planting, weeding, burning, watering, staking up, cutting the lawn.
- Housecleaning—scrubbing, dusting, sweeping, mopping.
- Washing a car—inside, out, polishing, hosing.
- Doing the laundry—wash, hang clothes, iron clothes, put away.
- Decorate house for Christmas—trim tree, put on lights, decorate mantel, get a ladder and put up star, wrap packages, decorate the windows, set up the electric trains.

EVALUATE AND REPLAY

What was the "WHAT?" What else could we have done? Let's play it again with different people.

Suggestions. Sometimes a "WHAT" may be announced. I am going to make a birthday party. How can you help me? WHO will you be?

WHERE'S

MOTIVATION

How do you know where you are? What is the most important thing about a kitchen? What one thing makes this room a kitchen? Question until "It's a place food is prepared and cooked." Ask children to name two objects that best describe:

- a dentist's office—special dentist's chair, instruments
- a library—books, checkout desk

³Spolin, Viola. IMPROVISATION FOR THE THEATRE. Evanston, Illinois: Northwestern University Press, 1963, p. 62.

- a church—an altar, pews, an organ
- art gallery—pictures, sculpture

What is the difference between a garden and a park?

SAMPLE IMPROVISATION—WHERE

SUPERMARKET

What is the most important thing to show about a supermarket? Shopping cart. Teacher can enter door—get a pretend cart and start filling it. Children join as they decide WHO they are and WHAT they will do.

1. checkers-packers
2. man who stamps on prices and “shelvers”
3. manager
4. butchers
5. produce men
6. customers

After the first playing, discuss what was done. How can the scene be improved? Next, set up the scene. Where is the produce counter (these desks here), the meat counter? The canned goods, the dairy cases? Where is the entrance and the carts? Where is the checkout counter and exit? The children decide and place tables and desks where they want them. In future “where’s”, allow children to set the stage. After they understand a “where” and how to set the stage, divide them into groups and give them a piece of paper with a “where” written on it.

Remind them to decide what must be shown to establish their WHERE. WHO they will be. WHAT they will do.

ADDITIONAL “WHERE’S”

- church
- circus
- restaurant—cafeteria
- library
- school room
- park
- farm
- seashore
- subway
- zoo

UPPER GRADES

In addition to above

- bus station
- office
- hospital
- jail
- bank
- moon

PHRASES

Phrases are used to encourage verbalization. To encourage group interaction. To make children aware of their feelings and behavior. To encourage problem solving.

Children in small groups will create an improvisation based on a phrase. This activity should not be introduced until children are comfortable using dialogue. Allow two groups to use same phrase so that they can discuss different perceptions of same phrase.

Young children: Phrase is whispered to team (2 or 3 children). They are reminded to remember—who, where, what. Their improvisation should have a beginning, middle and end.

- "I won't play with you."
- "It's not my fault."
- "I'm sorry."
- "I'm going to tell."

Older children: (above) Write phrase on 3 x 5 card.

- "You're not fair."
- "If you don't leave I'll call the police."
- "Won't you give me another chance?"
- "Gee—that's 'boss'."
- "I've got a headache."

Quotations:

- "All that glitters is not gold."—Shakespeare
- "A burnt child dreads the fire."—Heywood
- "Two heads are better than one."—Heywood

PICTURES BASED ON PHRASES

Purpose: To be aware of feelings and express them through different media. To encourage group activities. To stimulate verbalization.

Presentation. Have large sheets of paper taped around the room: big enough for 4 or 5 children to work comfortably together. Each group of children will have a "mural area." Have children count off. Group will go to mural space.

Example: first group goes to #1 mural area
second group goes to #2 mural area, etc. . .

The Activity: Give each group of children a card with a phrase on it and a mural area number:

- Example:*
1. That makes me *angry*
 2. Gee was I *scared*
 3. What a wonderful *surprise*
 4. Boy was I *proud*
 5. I certainly felt *lonely*
 6. The whole family was really *happy*

Each group goes to its mural area and draws a picture based on the phrase (as a group) *without* verbal communication. Allow 10-15 minutes. The groups then look at each others pictures and try to guess the emotion and story; evaluate and discuss.

Follow up: Same group of children act out their picture. Children write individual stories about their pictures.

Materials: Phrase cards; large pieces of unlined paper (suggested size: 3 x 2 feet); tape; crayons.

PICTURES

Materials: Pictures may be used to stimulate improvisations. It is wise to make your own collection from magazines since many of the published sets are very expensive. Look for pictures that express emotions. Find pictures with lots of action. Reproductions of paintings may be used and are available in art books and in museums. Choose pictures that have relevance for your particular children.

Procedures: Small groups (3-6 children) are established. Each group is given a picture and asked to create an improvisation (a time limit is set). If a group *really* cannot relate to a picture, allow them to choose another. The leader can stimulate imaginations by asking questions: "Who are these people?" "What do you suppose they are doing?" "How do they feel?" "What's happening?", etc. Remind children that a scene has a beginning, middle and ending.

Activities:

Before or After. Show picture. "What do you suppose happened five minutes before this picture was taken?" Or you might ask instead, "What do you suppose will happen five minutes from now?" Divide children into groups and distribute other pictures.

Emotions. Show picture. "How does the person in this picture feel?" "What happened to make this little boy so angry?" After discussion divide group and distribute pictures. If you can get two identical pictures showing an emotion and two groups can use same subject, this will allow class to discuss the different ways people react to same problem. It is good to discuss feelings and how we handle them with the group.

10 Years from Now. (older children) Show picture. Ask class, "What do you suppose these people will be like ten years from now?" After a discussion, divide children into small groups and distribute pictures.

Famous Paintings. Improvisations bring pictures to life. If a picture with a great deal of activity is shown, small groups may choose a section of the picture to dramatize. Example: Pieter Brueghel's are full of action! Abstract paintings may be used for movement and imagination. Pictures of a specific country are useful. Example: Paintings by Diego Rivera and Orozco reflect life in Mexico. Using pictures of a specific era or from a specific country as the basis for improvisations not only reflects the subject but exposes students to great art.

SOMETIMES I WISH

An exercise: —In deepening sensitivity to others—In working sensitively with others. This may be used under the heading of "characterization" as an after-school creative drama plan.

1. Sitting together informally, use "The Living Theatre Technique" described in INTERPLAY by Bernard DeKoven.⁴ The leader starts a sentence, leaving the last word

⁴DeKoven, Bernard. INTERPLAY. Philadelphia: The School District of Philadelphia, 1970.

blank: "Sometimes I'm afraid of. . . ." Each person finishes the sentence with a personal response, i.e., "Sometimes I'm afraid of the dark."

This can be continued with other sentences; i.e., "Sometimes I wish. . . ." The verb changes in order to express strong emotion that will stimulate a response. Eventually the group may suggest the verb and may wish to vary from the formula completely in order to express personal feeling.

2. The instructor shows a picture to the group. It should be a portrait or a close-up that is provocative and revealing of a person's situation and their response to it. The picture should be rich in meaning, a reproduction of fine art is preferable to a slick picture of any type. However, MOODS AND EMOTION, a set of 16 pictures, is an excellent source for contemporary photographs.⁵

The instructor asks the class to study the picture, and then asks them to respond to various questions that are designed to reveal what they see in the picture: the person's situation, state of mind, etc. ("What emotions do you see expressed in the face? Why?" etc.)

3. The group then is asked to repeat the original sentence, ("Sometimes I'm afraid of. . . ."); but this time they will identify themselves with the person in the portrait. When they speak they will express the feeling that the person in the portrait might have. They will speak as actors who are taking the part of that person, not as themselves. (Empathy is what counts here, not acting ability.) This may continue with other sentences as before.
4. A further extension of this, meant to encourage sensitivity in coordinating with other, follows:

The instructor sets up a scene with the help of the group. The scene is based on an enactment of the situation portrayed in the picture. It may be the situation portrayed there or what happened right before or afterward, etc.

The scene is enacted in pantomime. Each actor who pantomimes has another person in the group chosen to be his voice. As the pantomimist performs, his "voice" expresses what he seems to be expressing. It doesn't matter that the "voice" can't express the exact words that the pantomimist himself would say; the purpose is to correlate as closely as possible. This may be difficult in a very inhibited group, but will be fun even in a beginner's group if the group is relatively uninhibited.

NEWSPAPER CLIPPINGS

Background: There are materials available from the news media that can serve as motivators for group improvisations, of which "filler" news clippings are one idea. They must be selected with a sense of humor, dramatic and character possibilities.

Materials: Individual folders, each containing an actual "filler" clipping. Flashcards (showing the headline of each article).

Procedure:

1. The total group is divided into smaller groups (at least 3-5 participants per group).

⁵Tester, Sylvia. MOODS AND EMOTIONS. Elgin, Illinois: David C. Cook, 1970.

2. Two groups will match each other (one with an article, the other with the headline flashcard).
3. The groups move into own space and develop short improvisations based on the materials they have. About 5 minutes to prepare.
4. First, a *headline* group presents their improvisation. Then, the group with the *actual news item* that matches presents theirs.
5. The audience discusses what they saw. The headline is presented. The interesting interpretations made when only the headline is known are noted.

News Items That Have Been Found:

1. Huge Diamond Found
2. Chief Takes Lightly to Airline Travel
3. Cow Guesses Her Fate, Returns to Owner
4. Dog Stolen as Owner Looks On
5. Postman Bitten by Queen's Dog.

PROPS

Purpose: To stimulate the imagination.

Props: They can be almost anything: chopsticks, compact, driftwood, leather belt, spoon, etc.

Presentation: Teacher holds up chopsticks—students discuss what they are and how they are used. She then asks the class to “stretch their imaginations” and allow the chopsticks to *become something else*. The students may imagine them as large or as small as they wish. When someone has an idea he volunteers to act out in pantomime what he wants the chopsticks to become—he may use one or both of them.

For example: student comes up and using one chopstick leads an imaginary orchestra. When he is finished the class decides what it was he was doing and what the chopstick became. (baton)

Chopsticks have become knitting needles, horns on a goat, a toothpick, sword, etc. If imaginations need some freeing the teacher might take a turn allowing the chopsticks to grow and become oars in a rowboat, crutches for a broken leg, or dwindle to a sewing needle.

Variations:

Props as a Language Arts Activity. Focus here is on the class verbalizing what they have seen acted out.

Teacher: What did Henry make the chopstick become?

Students: A leader's stick, a music stick—a baton.

Teacher: Yes, that is called a baton. Can anyone tell me the name of the person who uses a baton?

Students: Leader, musician, a conductor.

Teacher can list the words on the board. Later when she returns to them she may point to baton and ask who in the class can act out this word.

Building a Where or a What Around a Prop: (For students who have had some experience with Creative Dramatics.) Teacher explains that when you understand how Henry is using the prop, you may join him if you have a way of helping him. You may not do what he has done.

Example: Henry uses the chopstick for horns and pretends he's a bull at a bullfight. Students join and become a matador, a picador, a trumpet player (announcing the fight), tamale vendors, audience and anyone else who is at a bullfight. Student using only one chopstick turns it into a baton and herself into a drum majorette—others join playing snare drum, trombone, cymbals, bass drum, flagbearer, etc.

Group Improvisations: (For students who have had several experiences in Creative Dramatics and can work independently and within a group.) The class is divided into groups of 5 or 6. Props are laid out in the center of the floor. After choosing one or two props the groups go off and work independently. Their assignment is to build a story—beginning, middle and end. They must know *who* they are, *where* they are and *what* they are doing. After the group has an idea and decides how they want to dramatize, they act it out.

Paper Bag Dramatics: A paper bag for each group containing identical objects. Build an improvisation using the objects in the bag.

It's important for the teacher to explain that everyone should decide for themselves what role they want to play in their improvisations. Students need not always play humans; they may become an inanimate object: telephone, door, shower, etc. Teacher should be free to visit each group while they're deciding and acting out their skits.



PUPPETS⁶

Purpose: Puppets may be used for introducing dialogue, emotion, etc. They may be used in Social Studies, Language Arts, and areas of Reading. The possibilities are endless. There can be an enormous amount of creativity in the making and the playing of puppets.



⁶See Bibliography (Creativity, Play and Allied Arts)

Materials:

- Square of cloth 15 x 15 inches or as much as is needed to cover hand and forearm.
- Newspaper (amount of paper used will determine size of puppet's head).
- Three rubber bands.

Directions For Assembling:

1. Place crumpled newspaper on top of index finger—drape cloth over this and secure rubber band (over the cloth) around the index finger—*The Puppet's Head*.
Cloth should hang down over the arm.
2. Secure rubber band (over cloth) around Thumb and Middle finger—*The Puppet's Two Hands*.

Puppet Stage: A puppet stage is not necessary, but there are many objects in a school room that can function as a stage. Desks, bookcases, flannel boards, large boxes, anything that hides the child and focuses on the puppet can work as a stage.

Motivation: After making the puppets the teacher should encourage the students to discover what their puppets can do. What can their puppet communicate to her puppet? Hello, good-by, clapping hands, encourage children to experiment. This might take quite a while—many teachers and students have become so engrossed in their puppet, that they are not immediately interested in interacting with another puppet.

Teacher might ask her students to show her a sad puppet. Puppet might cry, blow nose, put his head on his hand. Teacher should ask what has made that puppet so sad. (Get imaginations working on who is he? Where is he? and Why is he so sad?) Teacher should thank each one—and ask **WHO HAS ANOTHER WAY OF SHOWING A SAD PUPPET?**——A hundred people may all respond differently to the same situation.

This is important to stress—we must free ourselves and our students from stereotyped thinking.

Nonverbal Activities:

- Saying good-by to your very best friend who is moving far away.
- Walking along a dark lonely street and you hear someone following you.

Activities Using Dialogue:

- You've failed your history test. Can you convince your teacher that you deserve another opportunity?
- You're lost. How will you find your way home?

Teacher should stress that if we really believe we are saying good-by to a dear friend it will show through out puppet. If we believe the **WHO - WHERE AND WHAT** —— our puppet will show it.

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Any practice that enables a child to use language or to understand himself better is an effective approach to teaching the language arts. There is no better way to accomplish these purposes than by using Creative Dramatics.

Creative Dramatics can help children understand that we communicate through other means than through words alone. As they learn the language of gesture, facial expressions, intonation, and other bodily means, they begin to understand that the nonverbal aspects of language are just as important—and equally obligatory—as the verbal features.

As children act out words, they increase their vocabularies. As they act out stories from reading books or from the field of literature, they learn comprehension as well as appreciation for good stories. As they write down words or scripts used in Creative Dramatics, they practice writing and the various mechanical features of composition. As they listen to others, they learn auditory discrimination and gain practice in the listening skills. As they act out words, ideas, and stories, they gain confidence in speaking, which leads to increased competence in reading and writing, as well as self-confidence.

Creative Dramatics can be used as one exciting approach to help the teaching of reading and language arts becomes livelier and more stimulating for both the teacher and pupil. Every teacher should learn techniques such as those suggested in this book and should deliberately use them in an imaginative way as a regular part of teaching.

Dr. Howard Blake
Professor of Curriculum & Instruction
Temple University, Phila., Pa.

- Before an activity is initiated, the children must have either a background in the material or a period of discussion and development.
- An activity should begin with an example "played out" by the entire participating group.
- An activity can always be replayed, after it has been taught, and the children should provide leadership. If any child is able, he can serve as a recorder.
- Stop when enthusiasm is high. The activity may be played the next day.
- The participant who presents an improvisation in any of these activities should always have the opportunity to choose the next person.
- When word cards are used, the teacher-leader must be available to help with the reading in an easy and free manner.
- It is not necessary for every child to receive a word card within an activity. To insure that the audience is actively involved, they must be prepared to "guess" or "join."
- All words used should be recorded on the chalkboard, or the cards displayed as they are introduced.
- Most activities can be adapted in some way for groups of children at different levels.
- Variations that may be suggested under one topic may be used for other activities, also.
- Follow-up activities should be developed which, according to the material, may include picture collections, word lists, sentence development, creative writing, etc.
- Word lists have been provided as an organizational aid to the teachers. Teachers can demonstrate initiative by experimenting with adaptations for their group's particular needs and developing original materials.

ACTION WORDS

PURPOSE

To extend use and knowledge of "doing words" or verbs.

PRESENTATION

The teacher-leader says: "I am going to *do* something. Be ready to describe my action with *one word*. (i.e. — "*eat*" — teacher should specifically show what she is eating.) What was I doing? Can you tell *what* I may have been eating?" Have the children suggest other words that tell about one action you can do. (Record all responses on the chalkboard.)

"What do we call words that show action?" Search for responses that indicate "action words" or "verbs."

THE ACTIVITY

Give each child a card that suggests an action *he can do*. Ask him to think about how he can *present* it so we will know what he is doing.

One child at a time can *show* his word, choosing the next person to demonstrate.

VARIATIONS

Pictures that show a specific action can be collected and mounted for use instead of word cards.

More than one card of a specific word might be distributed, so that several children can show their action at one time. (i.e. — dance — varied children may show tap, ballet, popular, etc.)

COMMENTS

The teacher must be sensitive to the reading needs of her children so that the children, with confidence, request help with their own word card, if necessary.

The "Action Words" game should be played for short sessions. The more often the game is played the more precise you can expect the children to be in their improvisations.

MATERIALS

Word cards or pictures of "Actions." Example: Jump - Drink - Sleep.

PURPOSE

To extend the use and knowledge of adjectives which are "modifying" or "describing" words used with nouns.

PRESENTATION

The class is grouped in teams of four or five members. A leader, or the teacher, has a set of 26 cards, with one letter of the alphabet on each card. The leader shows a card and names something beginning with that letter. The players must suggest a noun and a modifying adjective beginning with that letter. For example, if the leader calls "Person" and shows an F card, a player might suggest "friendly fellow." An answer for a place name beginning with F might be "frozen forest."

When a player thinks of an answer, he raises his hand. The first team to suggest an acceptable adjective and noun keeps the card. The game ends with the last card. The team with the most cards wins.

VARIATION

The letters of the alphabet can be given orally by the teacher. For young children the teacher can use one category of nouns at a time; on one day only persons, at another time only places, etc.

The teacher can decide with the children whether animals are a separate group or if they wish to include them as persons or things.

COMMENTS

The teacher should be guided to consider the method used for teaching reading as to whether or not the letter must be used as in the spelling of the word or if it represents the sound of the beginning of the word. For example:

F — funny — Philadelphia

MATERIALS

One set of large alphabet cards.

ADDITIONAL ACTIVITIES

- Children can act out some of the nouns as described by the adjectives.
- Children can write sentences or short stories using as many adjectives as they know. They can read a story and pick out the adjectives.
- "Radio broadcast."

¹"Understanding of Our Language Today," Level 5, OUR LANGUAGE TODAY SERIES. Copyright © 1971 by American Book Company. Reprinted by permission of American Book Company.

Motivation: The teacher reads a short paragraph which contains no adjectives to illustrate complete lack of color. The class then supplies the descriptive words.

Activity: Have a child pick a card with a subject on it. The child then becomes an "on the spot" radio reporter.

Examples:

A fire	A tornado
An accident	A football game

The audience lists the adjectives and discusses their appropriateness.

MATERIAL:

Short paragraph without adjectives.

Cards with situations.



PURPOSE

To develop opportunities for using adverbs.

Definition: Most adverbs are adjectives or participles plus "ly."

Use: Adverbs limit the meaning of verbs, but are used to qualify adjectives or other adverbs, also.

PRESENTATION

"There are some words that we use that tell us *how* to perform a particular action. For example: tell me different ways to walk (i.e. walk — — slowly, quietly, rapidly, etc.)." (The actions should be demonstrated for comparison.)

ACTIVITY

Two or three participants are asked to leave the room. They are to consider actions they can require the remainder of the group to "do . . . as the adverb does" so that they can discover the word chosen.

The group remaining in the room discusses possible words and chooses an *adverb* to be guessed.

The individual or individuals return and choose various children to perform an action until the adverb is determined. For example: "*Dance* as the adverb does." Move, Walk, Talk, Skate, Eat, Play, Jump, etc.

If an individual guesses with a word which is a synonym, it should be accepted.

MATERIALS

Adverbs that lend themselves to this game:

slowly
quickly, swiftly, rapidly
sadly
sleepily, drowsily
lazily, wearily
mysteriously
silently, quietly
merrily, happily
steadily
blindly
excitedly
carefully

hungrily
impatiently
tightly
coldly
gently
mildly
angrily
proudly
guardedly, unwillingly
suspiciously
shyly
stupidly

courageously
glumly
casually
politely
clumsily, awkwardly
roughly
lifelessly
powerfully
thirstily
loudly
affectionately

PURPOSE

To provide an opportunity to extend recognition of words that are opposites.

PRESENTATION

"If I say 'boy' what word would you give that is opposite?" Continue until response of 'girl' and, with several quick verbal sets like:

in - - - - -
up - - - - -
you - - - - -
yes - - - - -

THE ACTIVITY

"In this activity you will receive a card (word or picture) that indicates a word to demonstrate in any manner you develop. As the audience watches, someone with the word which is opposite should immediately join to *show* his word."

From the audience, another participant describes both opposite words. (Responses should be recorded on the chalkboard.)

MATERIALS

Lower and upper grades (pictures showing the meaning, with the word written, also)

Lower			Upper		
1. in	-	out	1. buy	-	sell
2. stop	-	go	2. close	-	open
3. big	-	little	3. hard	-	soft
4. old	-	young	4. untie	-	tie
5. wet	-	dry	5. idle	-	busy
6. girl	-	boy	6. over	-	under
7. up	-	down	7. sharp	-	dull
8. awake	-	asleep	8. fast	-	slow
9. cold	-	hot	9. short	-	tall
10. cry	-	laugh	10. lose	-	find
11. new	-	old	11. bumpy	-	smooth

PURPOSE

To provide an opportunity to develop classification of familiar toys, animals, people, etc.

PRESENTATION

"When I say 'toys' can you name many different ones? What makes them all toys?"
(Continue until responses indicate an understanding of what a toy is.)

Continue with development of different 'people' and 'animals', or other categories to be used.

THE ACTIVITY

Varied cards are distributed. Children are instructed to plan to show who or what they are for the audience to guess.

As with other activities described before, it is necessary to keep the activity level high, and stop at that climax.

VARIATIONS

Word cards can be prepared in several categories, for example: food, clothing, transportation.

When the word, as presented through pantomime, is discovered it should be recorded on the chalkboard under the appropriate category.

MATERIALS

1. A set of picture cards that clearly indicate the item. For example:

People

fairy
farmer
witch
policeman

Toys

top
bat and ball
jack-in-the-box
doll

Animals

fish pig
lion bear
rabbit bird
chicks monkey

2. *We eat. . . .*

banana
sandwich

We wear. . . .

shoes
coat

We ride. . . .

bike
roller skates

PURPOSE

To provide an opportunity for practice with compound words (two root words joined that combine their meaning).

PRESENTATION

"What do you call the kind of boat that you row? ("rowboat" — record on the chalkboard) What are the two small words that make the longer word? What do we call these words that are made of two small words?" (compound words)

Name other compound words you know. Give the combined meaning.

THE ACTIVITY

Cards written in *red* and containing the first word of a possible compound word will be distributed to some children. Other children will receive cards written in *blue* which indicate the second word of a possible compound word. After you have read your word card, plan a way to *show* your word in pantomime.

A person who has a "first word" (red) will demonstrate, i.e. *rain*. If you think your word (blue) i.e. *coat* will form a compound word, come up to "act out" yours.

A member of the audience must suggest the compound word formed: "raincoat." Record all responses on the chalkboard.

VARIATIONS

Pictures can be used to motivate the activity, but the actual compound word should be recorded after it is given.

It may be necessary to discuss and use those compound words which do *not* combine the meaning of both words, so that it is understood. Such words are cowboy, gentleman, gingersnap, backstop, eyeball, headlights, goldfish, waterfront, butterfly, haircut, airtight, sunflower, smokestack, timetable, etc.

MATERIALS: Two sets of word cards.

- | | |
|-------------|--------------|
| A. (In red) | B. (In blue) |
| foot | ball |
| butter | bell |
| rain | fly |
| door | hat |
| bird | house |

PURPOSE

To provide practice in recognizing and using a particular consonant sound.

PRESENTATION

"We have been studying and listing many words that begin with the sound, p, as in pig. Name some other words that begin with the same sound." (Record all responses on the chalkboard.)

THE ACTIVITY

"If you have a word which you can show in pantomime, whisper it to the teacher first and then *show* it." A child in the 'audience' guesses the word and it is recorded on the chalkboard.

The activity can proceed as described above.

VARIATIONS

This same activity can be used to practice other areas of phonetic analysis: consonant digraphs, consonant blends, and vowels.

Cards can be distributed which serve as direct suggestions for improvisations, i.e. — for initial 'p':

pick	paint	pillow
pat	pack	paste

'ER' (AGENT) WORDS

PURPOSE

To develop an understanding of root words and suffixes, particularly with the derived form (i.e. — *farm er*).

PRESENTATION

On the chalkboard write "hunt", for example: "What do you call a man who hunts?" When the response, "hunter" is given, add the "er" to "hunt." When everyone has pronounced it, explain that we can sometimes make a word that tells what we call "a person who (hunts) (hunter)" or "a thing that (toasts) (toaster)."

THE ACTIVITY

"When you receive your word card or picture card, develop an improvisation which helps us to discover WHO you are, WHERE you would be doing something and WHAT you might be doing."

Distribute cards to those who volunteer. Each child in turn presents to the audience so they can discover the person or thing that he is portraying.

VARIATIONS

Consider suggestions under "rhyming words" activity.

Categorize words and present. For example: Home Activities (housekeeper, gardener, etc.) or Sports (skier, football player, etc.).

Develop game entirely from viewpoint of social studies. For example: Neighborhood Helpers, Transportation Workers, etc.

Give each child a card describing simply a "tool" of a particular trade. The child develops his improvisation based on that, but the audience must guess and give the "er" word he is demonstrating. Example:

<i>word card</i>	<i>"er" word</i>
oven	baker
bat	baseball player
Bible	preacher
gun	hunter, or police officer
etc.	

Try the activity using the words that describe "a thing that. . . ." (See suggested word list.)

MATERIALS

Word or picture cards that show "a person who. . . ."

Lower and Upper Grades

1. dancer
2. swimmer
3. hunter
4. farmer
5. singer
6. baker
7. hairdresser
8. lion tamer
9. skater
10. teacher
11. painter
12. basketball player
13. football player
14. drummer
15. dishwasher
16. bus driver
17. window washer
18. preacher

Upper Grades

1. waiter
2. flower arranger
3. undertaker
4. announcer
5. orchestra leader
6. gardener
7. bricklayer
8. wrestler
9. skier
10. camper
11. builder (carpenter)
12. bullfighter
13. horseback rider
14. cheerleader
15. photographer
16. meat cutter
17. camper
18. juggler

Word or picture cards that show "a thing that. . . ."

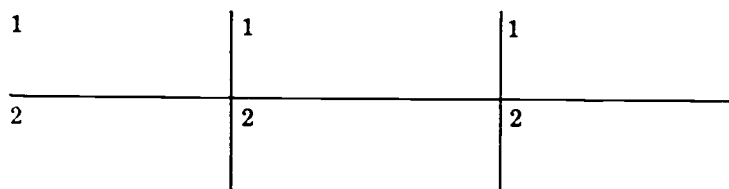
- | | |
|---------------|-----------------------|
| 1. toaster | 7. clothes dryer |
| 2. heater | 8. vacuum cleaner |
| 3. bumper | 9. sprinkler |
| 4. roaster | 10. phonograph player |
| 5. container | 11. hair dryer |
| 6. dishwasher | 12. typewriter |

PURPOSE

To provide an opportunity to strengthen understandings of words with the same pronunciation, but different in meaning and usually in spelling.

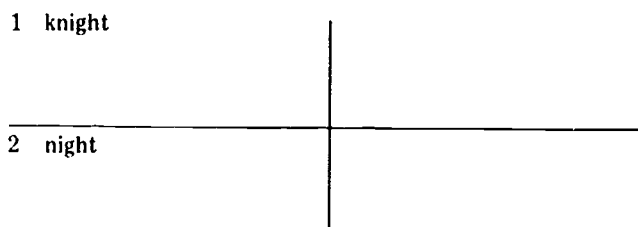
PRESENTATION

Prepare the chalkboard as in the diagram below.



"There are words called homonyms which sound alike, but are spelled differently and have different meanings." Have two volunteers come before the group. The first child can be asked to show 'KNIGHT' (for example, the leader can have him bow down and touch him with an imaginary saber). The second child can be asked to show 'NIGHT' (for example, he can pretend to fall asleep).

Volunteers from the audience come to the chalkboard to record the words they saw demonstrated in the correct order. For example:



THE ACTIVITY

Cards are distributed in two sets and the game can proceed as above.

MATERIALS

Cards with word sets.

- | | | |
|-----------|--------|------|
| 1. knight | night | |
| 2. see | sea | |
| 3. eye | I | |
| 4. meet | meat | |
| 5. pear | pair | pare |
| 6. toe | tow | |
| 7. wait | weight | |

DEFINITION: "An idiom is an expression which conveys a meaning other than literal.

RATIONALE OR PURPOSE. "Idioms are a 'natural' to develop in students an interest in language study. When we help children understand the idioms of our language we are helping them increase language facility."

PRESENTATION: Discuss idioms and ask children to start a collection.

Examples: I'm burned up.
She's off her rocker.
He hit the ceiling.
Catch a cold.

Idioms about parts of the body:
I'll bet his ears are burning.
Get off my back.
Shake a leg.
He's a heel.

Idioms dealing with food:
I'm in a stew.
She's some tomato.
She's a pickle.
It's pure corn.

Idioms dealing with animals:
She's no spring chicken.
Quit horsing around.
She's a clothes horse.

ACTIVITY: Make two sets of cards (number each set) for each idiom.

Example: (2 people)

(3 people)

<p><i>Literal</i></p> <p>1. Lend me a hand.</p>

<p><i>Idiom</i></p> <p>1. Lend me a hand.</p>

(Exactly what the words say.)

(As phrase is used in every day.)

1. Have persons with literal card pantomime *exact* words on card.
2. Next, have persons with idiom card pantomime the accepted meaning of the phrase. (Allow 3 minutes for each group to prepare.)

VARIATION: Allow children to pick an idiomatic expression from a box and draw a picture of it. Then allow children to guess the idiom drawn. Have children build idioms based on clothing (stuffed shirt), food, colors, etc. . . .

²Based on article, "Idiomagic" by Dr. Leona Foerster, *Elementary English*, c National Council of Teachers of English, Vol. 51, #1, January 1974, p. 125. Reprinted with permission.

PURPOSE - FIRST ACTIVITY - NOUNS AND VERBS

To show that depending on meaning and usage within a sentence, some words can be used as either a noun or a verb.

PRESENTATION

Discuss nouns (words which name persons, places or things). Have children supply examples of nouns.

Discuss verbs (words which name action or show a state of being).

Write the word "stamp" on the chalkboard.

1. Have children *show* how "stamp" could be used as a noun.
2. Have children *show* how "stamp" could be used as a verb.

PROCEDURE

Have two sets of cards available for distribution. The same words are written on both sets. On one set "verb" will be written after the word. On the other set "noun" will appear.

Ex:

Set 1

punch (verb)

Set 2

punch (noun)

The children with "verb" cards do the action first. The child who has the corresponding word with "noun" written after it will then do his action. List the words on the chalkboard under the headings: *Noun Verb*

Have children give sentences showing the two usages of the word.

Example:

stamp
coach
cook
strike
wash
skate
plant
punch
rock
mop

change
cuf
curl
play
dress
cover
watch
swing
polish
hunt

paint
show
color
picture
trip
slip
frame
fly
box
park

SECOND ACTIVITY

There are some words which are polysemantic and function as many parts of speech depending on the usage within a sentence.

Example:

1. I have a *cold*. (noun)
2. It is a *cold* day. (adjective)
3. The room felt *cold*. (adverb)

PROCEDURE

Pass out cards and have one child demonstrate his word. List on chalkboard and allow volunteers to *show* as many *different* meanings as they can for each word.

Children may give sentences illustrating the various meanings.

RHYMING WORDS**PURPOSE**

To provide an opportunity to practice and extend aural-oral understanding of rhyming words.

PRESENTATION

The teacher-leader says: "If I say the word, "GET", can you give me words which rhyme with it?" The teacher decides based on her/his method of teaching reading whether or not to list the words on the board. Stress the ending sounds of words that rhyme.

THE ACTIVITY

"In this game, instead of telling a word that rhymes with my example*, you are to *show* your word." [*The teacher can give her example by either telling it or acting it out.]

"Do something which will help us guess the word you are thinking of."

A child demonstrates a word; he then chooses another child to guess. If this child gives the rhyming word demonstrated, he has the first opportunity to demonstrate a word *if he wishes* to participate at this time.

When, and if, the leader's word is guessed, another pattern may be suggested and the game replayed. Interest is very high usually and it is best to stop at this point.

VARIATIONS

It is possible to initiate the game with a picture instead of a word given orally or acted out.

If a word is given that does not rhyme with the original example, no stress should be put on this. The teacher makes a mental note that the child needs work on discriminating this particular sound. If the teacher is using linguistics and the words follow the conventional pattern, she may write them on the board.

Example: cat - rat - *tap* — so that the child may see the final consonant is different than the pattern.

Toss the Ball—All Grades Adaptation of a game in *Interplay* by Bernard De Koven, published by Philadelphia Board of Education.

Purpose: To provide an opportunity for word recognition and reinforce vocabulary.

Presentation: Give each child a card with a word on it and a large paper clip. Tell the child to clip it on himself. This is now his name.

The Activity: Children stand in circle. They throw the ball to someone whose name card they can read. They call out the word before they toss the ball. If they should misread the word the catcher corrects them and states the correct word returning the ball to the thrower. The thrower then returns the ball using the correct word.

Example: Thrower calls out, "PEN"

Catcher says, "No, I am PIN." He returns ball.

Thrower - PIN - he throws ball to child with PIN on his card.

Variations for "name cards":

Arithmetic problems	8 x 8	Seasons & months	Fall, May
Shapes	0	Days of the week	Wednesday
Alphabet	A	Roman numerals	VII
Colors	—	Time	2:45
Initial consonants	B	Numerals	7
Blends	Cl	Signs - Symbols	+, -, x, —

Materials:

Oak tag name cards.
Paper clips.
Large ball.

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Creative Dramatics has a definite place in the mathematics curriculum. The emphasis today is on developing insights and understandings into the various interrelationships in mathematics. We want the students to feel that mathematics is vibrant, interesting, and exciting. In order to bring about these insights and feelings, a concrete approach to the subject is stressed. Teachers are encouraged to let children work with materials, such as, blocks, geometric shapes, clocks, counters and so on. Verbalization about mathematical situations between and among pupils and teachers is stressed. The mathematics laboratory approach is promoted at every level. In short, it is believed that a student really understands a math concept or skill when he can demonstrate it in some concrete way and explain it clearly to others.

Acting out a situation helps a youngster to develop insights in a pleasurable way. When, for example, a child pretends that he is making a purchase or selling something to a customer, computation with money takes on meaning. When classmates act out a little drama in which they use liters, grams and centimeters to measure real things, the metric system makes sense. When pupils act out in pantomime activities that most people do at approximately the same time of day, the ability to read, write and tell time takes on a practical significance.

Many examples, like the above, of how Creative Dramatics enters into the current mathematics program could be cited. Creative Dramatics is a part of the whole "modern" approach which stresses the "old" concept that understanding of a situation involves being part of that situation in some practical, concrete way. Touching, talking, sharing are all parts of mathematics, and Creative Dramatics brings these parts together in an enjoyable, realistic way.

Alexander Tobin
Director
Mathematics Education

CLAPPING

Focus: Sequence - Listening

Purpose: To help the children use numbers in a meaningful way. To train children in listening to patterns.

Procedure: Teacher sits in a circle with children. She instructs them to *listen* and *watch* her so they will be able to repeat what she has done.

Note: Begin with very simple pattern.

Teacher - says "begin"
- claps a pattern; e.g.: clap/clap
- says "end"

Children - one at a time reproduce the teacher's clapping pattern. After a few children have had an opportunity, the teacher will repeat the procedure using a new pattern. e.g.: clap/clap/pause/clap.

Variation: Teacher may add other sounds to pattern; e.g., clap/clap/finger/click/clap.

EXPRESSIVE NUMBERS

Focus: Number problems with solutions 0 to 5.

Purpose: To allow all of the children to respond with their answers to a problem at one time.

Procedure: The teacher goes over the six body movements with the children. They are:

- 0... bend head toward chest and curl up arms and legs.
- 1... hold up one hand.
- 2... hold up two hands.
- 3... hold up two hands and one foot.
- 4... get on all fours.
- 5... get on all fours and stick tongue out.

After a short review, the teacher calls out word problems with solutions to 5. The children express the answer through one of the body movements.

Materials: None.

STORY ABOUT A PROBLEM

Focus: Number problems.

Purpose: To dramatize in pantomime an arithmetic problem into a story.

Procedure: Divide the class into small groups of various sizes. Give each group a problem card.

The groups have five minutes to plan an improvisation based on their problem. The audience discusses the improvisation and decides what the number problems could have been. The teacher could write the problems on the board.

Materials: Cards with number problems. *Example:* $4+2=6$

Two children are waiting on a corner for their friends. They wait and wait. They are very upset because they don't want to be late for the movies. They decide they may have made a mistake. They walk to the movie theater where the other four are impatiently waiting for them. All six go into the movie.

SPATIAL CONCEPT—YOUNG CHILDREN

Materials: Boxes of different sizes—one with air holes. If possible, a picture of a birthday party. Choose one box and discuss what might come in it. *Example:* The box with air holes. Why does this box have holes? What animal might be in it? Don't tell me, **SHOW** me.

Next, you might choose five or six children and pretend to give them a box. Let them open it and use what they think came in it. If a child says, a "ball," in a box that holds earrings, a ring or something very small—give him a ball and let him see if it does fit. Evaluate and discuss.

SPATIAL CONCEPTS AND GENERAL CONCEPTS

Aim: To reenforce conceptual understandings.

SCAVENGER HUNT

Variations of game in Harris' game book.¹ Divide the group into teams depending on the number of children. Six to twelve children assigned to each team. Each team sends one person to the leader, who whispers an article they are to bring to her. The person goes back and tells his team what article *he* must bring back. His whole team may help him find it, but only *he* brings it back to the leader. The first person back wins a point for his team. **Examples:**

<i>Spatial</i>	<i>Colors</i>	<i>Time</i>
something square	something blue	something that measures time
something oval	something green	calendar
		clock
<i>Senses</i>	<i>Measurement</i>	
something sweet	something longer than	
something soft	12 inches	
<i>Weight</i>	<i>Materials</i>	
something heavier	something made of wool	
than 5 pounds		

Suggestion: Make sure items requested are somewhere in the room.

¹ Harris, Frank. *GAMES*. New York: Eastern Coop Recreation, 1966, p. 40.

A HAPPY UNBIRTHDAY PARTY

Focus: Calendar.

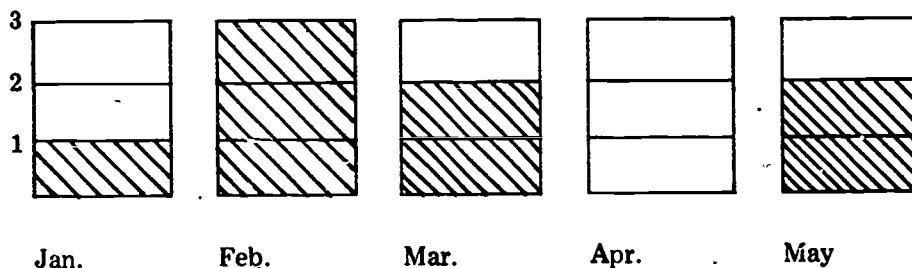
Purpose: To have children become familiar with the calendar.

Motivation: On a day when the teacher is sure no one in the class has a birthday, she/he will begin to sing the song, "Happy Birthday" and stop at the line, "Happy Birthday, Dear ____." Then ask, "Who's birthday is it today?"

Activity: The children in the class will locate their birthdays on the calendar and can mark the date with their name (see Materials*).

The teacher can then make a bar-graph to indicate the birthdays in each month.

Example:



Improvisations: Pantomime.

Children can pick a date on which to celebrate everyone's unbirthday. They may plan a party. Then can plan pretend activities:

<i>Group A</i> - (at home)	<i>Group B</i> - (guests)	<i>Total</i> - (at party)
Ice a cake, add decorations and candles.	Wrap gifts.	Eat ice cream.
Decorate the room.	Write R.S.V.P. notes.	Play games.
Getting washed and dressed.	Getting washed and dressed.	Open packages and show gifts.
		Take pictures.

Follow-up: The total class can do all of the activities at once or the class may be separated into two groups (A and B). A can be those at home. B can be the expected guests.

Plan a real party. Pick a date on which no one has a birthday - use the calendar to help you:

- write real invitations - each one should indicate: Date____, Time____, Place____.
- take a shopping trip to the market.
- read ads from the store to decide what you can afford.

Materials: Large calendar for one entire year. Small pictures of packages, cakes, candles, etc., that will have names written on them.



Vocabulary: Months, Days, Seasons, Names.

TRIP AROUND YOUR CITY

IN THE CITY

Find out what's free (newspaper & magazines).
Find out what places there are to visit - What do they offer?
How to get there - Cost of transportation.

NEAR YOUR CITY: 25 mile radius.

What there is to see - List and describe.
Locate on map.
How to get there - cost via public transportation - cost via car.
Time tables or bus schedules.

Scene I: Dad or Mother announce that they have two free days for a Saturday outing in or around the city. Children should explore possibilities and report back. The parent tells children how much money is available for these two days.

Committee Work

Scene II: Each group presents data and then does improvisation about its choice.
Example: Zoo (city) - National Park (outside city) - Valley Forge - Larimar Park

Information needed *suggested by children*:

- Locate their spot on map.
- Mileage from home.
- Comparative mode of travel (cost), parking?
- Get time tables and bus schedules.
- Which time of year is best for this trip (indoor vs. outdoor).
- Cost of food - (or bring your own).
- Cost to visit - days place is free.
- Hours place is open.

MATERIALS:

City Maps
Bus Schedules and Charges
Admission Charges

FAMILY VACATION

IMPROVISATION

The family plans a trip. Each member of the family has a different idea of how to spend his/her vacation. The parents provide the basic information needed. The parents and kids agree to go to a spot that best fits in with their time and money.

1. Amount of money available.
2. Maximum time for the vacation.

Each person is told to go out and gather facts to justify his choice.

Scene 1: The first family discussion everyone including parents disagree. It is decided that each person must get facts and present them.

Committee Work: Divide the class into 4 or 5 teams, based on individual choices. These committees will gather data. Before beginning the *children* should list what information they will need.

Example: Locate their vacation spot on map.
Mileage from home to vacation choice.
Comparative mode of travel and cost of each.
Time it takes to make the trip - collect time tables, etc.
Weather at this particular time of year (zones, etc.)
Recreational advantages.
Cost of lodging, food, etc.

Scene 2: (Not all scenes the same day). Group presents the facts and materials gathered. Group acts out scene about their chosen spot in order to convince the other family members.

- Example:
- a. Life on boat (fun while getting there)
 - b. Illustrate recreational (cultural, scenic, etc.) advantages.
 - c. Sell their trip on basis of a lot for a little money.

UNIT ON TIME

FOCUS

1. To correlate the concept of time (A.M. or P.M.) with our daily activities.
2. To understand and correctly use mathematical vocabulary.

3. To understand basic units of time such as hour and half hour, quarter to and quarter past the hour.

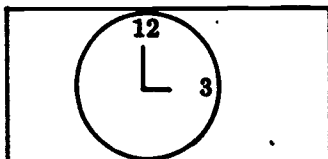
GAME

Clock Matcho - (See "Instructional Services", The School District of Philadelphia, *It's About Time*, pps. 57-58).

Procedure: 1. Teacher should prepare three packs of cards:

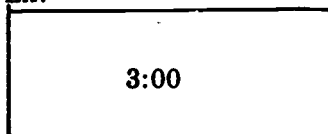
Pack One -
 12 cards showing the hour
 12 cards showing the half-hour
 12 cards showing quarter to the hour
 12 cards showing quarter past the hour

Use clock faces made of manilla oak tag measuring 9" x 12". Ex:



Pack Two - 48 cards illustrating matching times for the cards in pack one but using *numerals*.

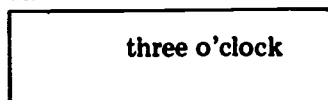
Ex:



(suggested size: 1½"x5")

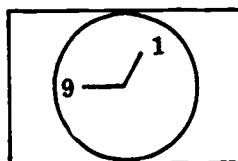
Pack Three - 48 cards illustrating matching times for the cards in pack one but with *written words*.

Ex:

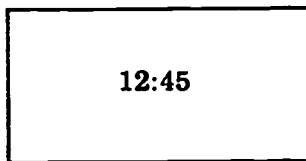


(suggested size: 18"x3½")

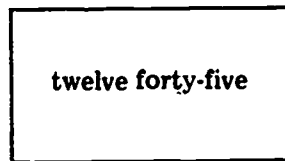
2. Teacher chooses matching cards from the three sets and distributes them to the class.
3. Teacher selects one child to come forward and become "Father Time". Father Time decides on a specific time and says, "I wish the time to be _____." The three children with the indicated time cards should come forward. Ex:



(1)



(2)

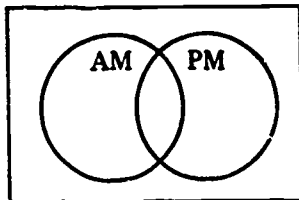


(3)

4. If any of the time cards are incorrect and "Father Time" does not recognize this, then, the first child in the class to do so becomes the new Father Time.

TIME ACTIVITIES

1. Teacher uses Judi Clock to show a specific time to the class. Be sure to say A.M. or P.M.
 - a. All the children draw concentration boxes and show what they would be doing at that time.
 - b. After the first activity, teacher follows same procedure, allowing individual volunteers to show their actions for the times called.
2. Time Improvisations - Teacher shows pictures to the class. The children must decide what times could be illustrated in the picture. The child offering a reasonably correct time shows it on the Judi Clock/or all children show that time on individual clocks at their desks. Use the pictures to develop group improvisations.
3. A.M.—P.M. Improvisations - Two groups are given the same hour (Ex: 6 o'clock) but one group does improvisation based on A.M. and the other based on P.M.
4. Classification - Use the Venn Diagram to classify time pictures either A.M. or P.M. If pictures fall in both categories use jump ropes, roving or chalk circles to show intersection.



5. Teacher writes a time on the back of each picture. Ex: 8:30 (A.M.) The children try to come as close as they can to guessing this time.

FOLLOW UP

1. Children draw pictures of activities done during the day and a clock showing the time for each activity.
2. Develop a time line and/or a time mural.
3. Older children may be introduced to: Minutes before and after the hour; the use of Roman Numerals in connection with time.
4. Children may write a short story or paragraph about their "favorite" time of the day.

MATERIALS

1. Judi Clock
2. Individual clocks for children (optional).
3. Manilla oak tag to make time packets.
4. Pictures illustrating A.M., P.M. times.
5. Jump ropes or roving.

Other activities involving mathematical concepts are:

- Wash Hands - Sequence
- Ball Game
- Snowflakes

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FROM THIS DOCUMENT PRIOR TO ITS BEING SUBMITTED TO
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INTRODUCTION

For the very young (pre-school) and kindergarten children, it is most important that the teacher intervene in their dramatic play. Smilansky found, while doing a study comparing groups of children that, "By helping them to engage in sociodramatic play, we created a situation that demanded from the children that they draw on their store of scattered facts, words, concepts, and experiences, select those relevant to the play situation, and use them in such a way as to become a meaningful part of that play situation, cocreators of a common play theme. Sociodramatic play, then (with planned adult intervention), here enabled the child to utilize in a meaningful way both past and present experiences, knowledge, and abilities formerly unexploited by him for want of the necessary situation and techniques."¹



¹Smilansky, Sara. THE EFFECTS OF SOCIODRAMATIC PLAY ON DISADVANTAGED PRE-SCHOOL CHILDREN. Copyright c 1968 by John Wiley & Sons, Inc. Reprinted by permission of John Wiley & Sons, Inc.

FOCUS

Family like: role of child.

MOTIVATION

Teacher discusses with the children the different members of their families.

Lists on board the categories, i.e.:

Parents Sisters/Brothers Uncles/Aunts Grandparents Godparents Cousins Pets
 Mother
 Father

IMPROVISATIONS

Stress: "Who, Where, What".

Pantomime: (Large group) - Jobs around the house

- help clean the house; dust, use vacuum cleaner
- wrap a present
- take your pet for a walk
- sweep the sidewalk
- rake up leaves
- set the table

Dialogue: In pairs. (Using emotions)

Set scene. Each child chooses a role; play scene; reverse roles; re-play.

- tell your younger brother or sister not to touch your toy
- tell your baby brother or sister a bedtime story
- tell your mother or father that you want to stay up late
- tell the department store manager that you are lost - give your name, address and phone number

Characterization:

1. Pretend you are your mother or father dressed for a big party.
2. Come home from work very tired and sit down to watch TV.
3. Show us how grandmother sews or knits.
4. Show how your big brother, sister or cousin delivers newspapers.

VOCABULARY

Family members' names

Address of residence (street names)

Birthdays (months of the year)

Names of plants that grow in your yard

List furniture in your living room

STORIES

- "Where Are the Mothers?", Dorothy Marino. Phila.: Lippincott, 1959.
 "Peter's Chair", Ezra Jack Keats. New York: Harper & Row, 1967.
 "Brownies Hush", Gladys Adshead. New York: H.Z. Walck, 1966.
 "A House for Everyone", Betty Miles. Pinwheel Books/Knopf, 1973, N.Y.

POETRY

- "To My Mother", Gina M. Bell, V IS FOR VERSES, Ginn, Boston, 1964.
 "Daddy", Rose Fyleman, SING A SONG OF SEASONS, Brewton, N.Y.: MacMillan Co., 1955.
 "The Toaster", William Jay Smith, Arbuthnot, ANTHOLOGY OF CHILDREN'S LITERATURE.
 "Old Woman in a Shoe", MOTHER GOOSE. Atheneum Press, 1963.

SCHOOL

MOTIVATION

Many people work with us in school. They help in different ways. Who are they? What are they called? Why?

teacher	custodian (engineer)
principal	cleaner
nurse	counselor
secretary	home-school coordinator
librarian	bus driver
	lunchroom aides

SENSE MEMORY

Mrs. B _____, the secretary, works with a special machine, typewriter. Pretend you have one like hers and you may type a sentence. What might you type? "See a ball." What letters will you have to look for? Show how you would type your sentence.

Nurse _____ wants to fix the cut on your finger. How would you show her what happened? How would she make your finger better? Show *one* thing she might do.

Mrs. C _____, cleaner, has to empty all the trash baskets. How does she do it? How does the big basket feel after she fills it up? What might she see in the trash? What would make it heavy?

VOCABULARY

Example: Categorize and record words pertaining to school.

Persons
 see
 above

Places
 office
 gym
 auditorium

Things
 school bus
 books
 pencils
 typewriter

Activities
 lunch
 recess
 assembly
 art

IMPROVISATIONS

• Pretend this is the office. Who might be here and what might they be doing? Why might you come here; what would you do? What part might you play? Develop where, who, what.

Pretend this is the gym. Who might be here? What different activities could we be doing? What happens at the end of the period? Show a gym session.

Pretend this is the library. What different jobs and school activities would the children be doing? Or the teacher and aide? What happens when the fire bell rings?

POETRY

- Mary Had a Little Lamb

STORIES

- A Trip Through School, Jeanne Rowe. New York: F. Watts, 1969

PICTURES

- A Trip Through a School, Jeanne Rowe. New York: F. Watts, 1969. 16 Prints. (City visits)

NEIGHBORHOOD

MOTIVATION

We live in a neighborhood where people have stores or work to make it comfortable for us. Who are these people? Examples:

grocer	minister	street cleaner	florist
milkman	mailman	priest	dry cleaner
druggist	policeman	rabbi	banker
5 & 10 clerk	crossing guard	corner storeman	gas station
delivery man	huckster		attendants
doctor	lawyer		factories
fireman			

What places can we go to to get food, other articles?

MATERIALS

A picture collection of people and places is invaluable. Signs or advertisements from neighborhood helpers or stores can be collected. The neighborhood newspaper can be used for research.

SENSE MEMORY EXERCISES

You are at the candy store choosing a piece of penny candy. What kind does the candy store man keep, and how are they wrapped? Choose *one* and show how you'd eat it.

You are at the flower shop choosing a flower for your mother. Show how you'd handle *one* and how you would decide which flower you like best.

Pretend you are in the post office. What do the postmen there do? Why do people go there and what do they do? Develop who, what, where and show.

Pretend this is your street about 9 o'clock on a Saturday. Who are the people busy in the streets? For example, what might the street cleaner be doing or the grocer-on-a-truck? Develop with who, what, where.

Activity: List favorite neighborhood helpers on chalkboard (as dictated by the children).

- a. Have children think of *one* activity the "helper" might do that he could show. Have the class guess which person it is and indicate by circling that name as recorded on the chalkboard.
- b. Could another child demonstrate one other activity that that same neighborhood helper might do?

Develop improvisations based on "where" as the motivator. Examples:

grocery store church gas station, etc.

Develop improvisations based on neighborhood helpers' "hats" as the motivator.

Examples:

policeman fireman bus driver, etc.

Develop improvisations based on "what" is happening. Examples:

a fire a parade a car accident, etc.

Develop improvisations based on newspaper clippings about a person in the neighborhood. Examples:

"Crossing Guard Is Honored for Service"

or notices of neighborhood activities:

"Bake Sale and Carnival - Saturday - Playground"

"Neighbors War On Rats"

"Vacant Lot Made Into Playground"

THE MILKMAN'S HORSE²

On summer mornings when it's hot,

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Author Unknown

²The Sound of Poetry by Mary C. Austin and Queenie B. Mills. Copyright c 1963, Allyn and Bacon, Inc., reprinted with permission.

POETRY

- "The Postman," Laura Richards, in *TIME FOR POETRY*.
- "The Postman," Unknown in *FOR A CHILD, GREAT POEMS OLD AND NEW*, McFarland, Wilma, Phila., Pa., Westminster, 1947.
- "I am a Builder," Unknown in *FOR A CHILD, GREAT POEMS OLD AND NEW*.
- "Neighbors," Alma L. Gray, in *V IS FOR VERSES*. Boston: Ginn, 1964.
- "Neighbors," Rebecca K. Sprinkle, in *V IS FOR VERSES*.
- "Shop Windows," Rose Fyleman, in *TIME FOR POETRY*.
- "Automobile Mechanics," Dorothy Baruch, in *TIME FOR POETRY*.
- "Doorbells," Rachel Field, in *TIME FOR POETRY*.
- "R is for the Restaurant," Phyllis McGinley, in *TIME FOR POETRY*. Arbutnot, May Hill. N.J.: Scott Foresman & Co., 1968.

STORIES

- "City Rhythms," Ann Grifaconi. Indiana: Bobbs Merrill, 1965.
- "Evan's Corner," Elizabeth Starr Hill. New York: Holt, Rinehart and Winston, Inc., 1967.
- "And To Think That I Saw It On Mulberry Street," Dr. Seuss. New York: Vanguard Press, 1937.
- "Big Book of Real Fire Engines," George Zaffa. N.Y.: Grosset & Dunlap, 1958.

CLOTHING

MOTIVATION

We all wear clothing, although we may vary it for the four seasons. What are our clothes made of? What are the names of different fabrics? How are they made? Where do they originally come from?

Check the clothing you are wearing now. Do the labels describe the name of the material?

MATERIALS

Pictures depicting the four seasons of the year. Swatches and samples of varied materials, for example: cotton, silk, rubber, wool, plastic, paper, polyester, nylon, etc.

VOCABULARY

Build an observation chart after children have experimented with various materials based on awareness of five senses. Possible responses:

<i>Wool</i>	<i>Silk</i>	<i>Rubber</i>	<i>Cotton</i>
heavy	soft	smooth	soft
thick	smooth	flexible	thin, etc.
warm, etc.	light, etc.	slippery, etc.	

SENSE MEMORY EXERCISES

- Think of one of the materials we have discussed. Pretend that you are handling some item made of that material. Handle and react to it focusing on all your senses. Why might you handle a paper dress in a manner different from a wool dress? (Example: fragile as opposed to durable.)
- Consider the season, winter. Think of a particular piece of clothing you might wear for winter weather. See it in front of you. Put it on and give us a feeling of the characteristics of the material. Why might more people wear rubberized boots as opposed to new, soft leather?

IMPROVISATIONS

Organize children into groups. With a picture depicting a particular season, have them evaluate which season, the types of clothing worn, the need for a particular kind of protection. Focusing on the clothing worn and why, develop a short scene (with or without dialogue) that expresses the need and use for that particular clothing. Example: winter—rubber boots for puddles and snow; fur-lined hoods set in mountainous country.

Have children volunteer to “wear” different *shoes*. By their actions the class can guess what sort of shoes they are wearing. Example: rubber boots, hip boots, sneakers, ballet shoes, spike shoes, skates, bedroom slippers. List on board and find out what each is made of.

Consider a particular material; for example, cotton. How does it grow and where? How was it gathered and how collected? After research, develop scenes with beginning, middle, and end to demonstrate the origin of cotton. Who were the workers? Using five senses, how can you make it believable?

Other improvisational scenes can be developed and motivated based on:

1. Processing of raw cotton into cloth.
2. Development of cloth into clothing.
3. Consideration of the various machines used from beginning to end in the development of cotton. (cotton gin, cotton sorter, sewing machine, etc.)

FOLLOW-UP SUGGESTION

It is apparent that children studying units such as the consideration of materials and, here, specifically, cotton must be afforded many materials, books and lessons for research. Only, with a background of understanding can they be asked to recreate from their studies with any depth of meaning or understanding.

POETRY

- "My Zipper Suit," Mary Louise Allen, in: CHILDREN'S LITERATURE, Arbuthnot, ANTHOLOGY.
- "Choosing Shoes," Frida Wolfe, *ibid*.
- "Galoshes," by Rhoda Bacmeister, in STORIES TO BEGIN ON, E.P. Dutton & Co., Inc. 1940.
- "New Shoes," A. Wilkins, TIME FOR POETRY, M.H. Arbuthnot, Scott Foresman, 1968.

SEASONAL ACTIVITIES³

MONTHS ALL YEAR ROUND - PRIMARY

FOCUS

The names of the month.

PURPOSE

To help the children learn the names for the months of the year.

PROCEDURE

- A. The teacher writes the names of the months on the chalkboard, flannel board, or a chart, then reads these names to the children.
- B. Teacher asks, "Does anyone know the name for this month?" Children respond, "January" (or whatever month it happens to be). Teacher: "Can anyone tell me something special about this month?" Children: "It's cold". "New Years comes in January".
- C. The children choose one suggestion to act out which will represent this month.
- D. The teacher then proceeds with February and March separately in the same manner. After 3 consecutive months have had aspects acted out independently, they should be acted out consecutively, as the teacher and the children say the month. Then the teacher begins to work on April, then May and June; then going back and repeating all six months starting with January. Proceed until all months have been acted out. This lesson can be done during any month of the year.

FOLLOW-UP

1. Children choose a month to draw or paint about. Write the name of the month on the paper.
2. Do improvisations based on seasons. Ask children to tell what months are involved in this season.

³ ANDY ALL YEAR ROUND: A PICTURE OF FOUR SEASONS AND FIVE SENSES
New York: Funk and Wagnalls Co., 1967.

MOTIVATION

Leaves, fruits, nuts—fall pictures, poems. What happens in autumn—and *only* in the fall?

SENSE MEMORY

- How do we *feel* in the fall? (nippy air)
- What do we *see* in the fall? (lovely colored leaves, etc.)
- Are there special sounds? (wind, leaves crackling)
- Special tastes (apples, pumpkins)

VOCABULARY

Classify—Develop Word Lists.

autumn
harvest

Halloween
Thanksgiving

colors of leaves

Example: If you are a leaf being blown by the wind, how will you move?

quietly
gently
floating

twirling
turning
dipping

PANTOMIME ACTIVITIES

- Fall work activities in the city:
 - raking leaves
 - burning leaves
 - taking down screens
 - putting up storm windows
 - getting out warmer clothes and putting away summer clothes
- Fall on the farm—what work activities?
 - harvest
 - preparing food for winter
- How do animals get ready for winter?
 - squirrels (use Ortman's LET'S PLAY II)
 - birds
 - bears (hibernation)
- Leaves being blown from trees after Jack Frost has painted them. (Use Listening Activities 2 RCA—Evening Bells and Elfin Dance.)
- Shopping for new shoes for school (Poem—"Choosing Shoes.")
- Football game—band, cheerleaders.
- Parade
- Walking in the leaves (Poem—"Down, Down," by Eleanor Farjeon.) TIME FOR POETRY. M.H. Arbuthnot, N.J.: Scott Foresman.

STORIES

- "Grasshopper and the Ant," Aesop.
- "Little Mouse and Mr. Scarecrow," Kimball; Ann. CHILDREN'S LITERATURE FOR DRAMATIZATION. Siks, G.B. New York: Harper Row, 1964.
- "Fall is Here," Sterling, Dorothy. Natural History Press, 1966.

POETRY

- "The North Wind Doth Blow," Mother Goose.
- "Come, Little Leaves," Cooper, George, CHILDREN'S LITERATURE FOR DRAMATIZATION, by Geraldine Siks, New York: Harper, Row, 1964.
- "Autumn Woods," James Tippet, TIME FOR POETRY, Arbuthnot, N.J.: Scott Foresman.
- "Something Told the Wild Geese," Rachel Field, TIME FOR POETRY, Arbuthnot, N.J.: Scott Foresman.
- "Poetry for Autumn," Jacobs, Leland. Illinois: Garrad, 1968.

MUSIC

- RCA Listening Activities, Vol 2—Wind, Twirling Leaves.
- Ortman, Kay—Let's Play, Set II (squirrel). Ben Lomond, California.
- Music of American Indians, RCA—WE.
- March Music—Adventures in 38 Music RCA, LE 1002, Grade 3 Volume Air Gai, "Iphigenia in Aulus" by Gluck (use with "Come, Little Leaves").

THANKSGIVING

MOTIVATION

Pictures. Discussion. What are you thankful for? What were Pilgrims thankful for?

SENSE MEMORY

- Thanksgiving foods for taste.
- Thanksgiving foods for smell.
- Picking harvest for feel.
- Looking for turkey (as a hunter or in supermarket) for seeing.

VOCABULARY AND CLASSIFICATION — WORD LISTS

		<i>Vegetables</i>	<i>Animals</i>	<i>Fruits</i>
harvest	thankful	corn	deer	nuts
fall	grateful	beans	rabbit	berries
crops	Indians	squash	turkey	pumpkin
farmer			fish	

IMPROVISATIONS

Dramatize first Thanksgiving: Indians Prepare—Pilgrims Prepare.

1. *Indian Village*—Built near a river, stream or lake—why?
 - a. Act out uses of river
 - drinking—cooking
 - washing—self and clothes
 - watering crops
 - fishing—for food
 - transportation
 - swimming
 - b. Getting ready for Thanksgiving
 - Men—hunting (stress weight of catch)
 - skinning and cleaning animals
 - fishing
 - gathering wood for fire
 - Women—pluck birds
 - cook over open fire
 - wash clothes etc. in river
 - grind corn
 - pick berries
 - sew moccasins and clothes
 - weave
2. *Pilgrims get ready for Thanksgiving*
 - a. Gather fruits and vegetables
 - b. Set tables—prepare for Indian guest
 - c. Husk corn—general food preparation—foods were boiled, baked, and roasted
3. *Modern Thanksgiving*
 - a. Get house ready for company
 - b. Shovel sidewalk
 - c. Set table
 - d. Prepare meal (desks become stoves)
 - e. Market - men carry home packages
 - f. Sharpen knives
 - g. Thanksgiving parade (Philadelphia annual event.)

STORIES

- "The First Thanksgiving," G. Siks, CHILDREN'S LITERATURE FOR DRAMATIZATION, N.Y.: Harper & Row, 1964.
- "Old Man Rabbit's Thanksgiving Dinner," C. Bailey, STORIES FOR CREATIVE ACTING, Kase Samuel French.
- THE THANKSGIVING STORY, Alice Dalgleish, N.Y.: Scribner, 1954.
- PLYMOUTH THANKSGIVING, Leonard Weisgard, Calif. Doubleday, 1967.

POETRY

- "Thanksgiving Magic," R. Bennett, Arbutnot, N.J.: Scott Foresman. Scott Foresman (change the word *cook* to *Mom*)

MOTIVATION

Winter pictures—snowfall—very cold day. What happens in winter—and *only* in the winter?

SENSE MEMORY

- How do we *feel* in the winter? (cold, slippery or ice)
- What do we *see* in the winter? (snow, ice, icicles on our breath)
- What are some winter sounds we *hear*? (tires spinning, sleet on window)

VOCABULARY

Classify. Develop word lists.

winter
Jack Frost
sleet
snow

blizzard
sledding
skating
skiing

snowflakes
lace
feathers
white

how they fall
gently
whirl
twirl
quietly

Tie in with unit on clothing and shelter.

PANTOMIME ACTIVITIES

- Make snowman
- Make angels
- Make snowballs
- Sled, ski, ice skate
- Snow plow
- Shovel snow
- Feed the birds
- Dress in warm clothes

WINTER ACTIVITIES—SECOND GRADE AND ABOVE

Purpose: Deductive thinking - Awareness of senses.

Focus: Senses

Procedure: Prepare materials in advance - Place articles 1 through 5 in individual brown bags. Suggestion: more than one set of bags should be used if the group is large so that the children will not have to wait too long between sense experiences.

Materials:

1. paper confetti, white
2. ice water - in a jar
3. piece of ice frozen in a plastic bag
4. cotton, white
5. lace, white
6. brown bags

MOTIVATION

With the children sitting in a semi-circle teacher passes the bags. Teacher asks the children to work without discussion or comment for this part of the activity. They are going to use their senses to explore objects the teacher has placed in bags.

Teacher stimulates thinking by asking various questions (children do not answer verbally):

1. Can you find a common odor?
2. Can you hear a common sound?
3. Color.
4. Are any of these things edible: which ones?

Ask the children to deduce (bring together) from their senses what thing or things they know which have qualities like those just explored. Most basic thing seems to be a snowflake.

DRAMATIZATION

Motivation: Have everyone listen as music is played which will help to set mood for suggestions of winter activities which can be dramatized.

Sense Memory:

Dressing to go out into the snow.
 Discuss how it *feels* outside; cold, wind blowing, snow, etc. . . .
 What will you put on to keep yourself warm?
 What will you put on your hands? (gloves, mittens)
 What will you wear on your feet, etc.?

Have everyone get dressed.

Activities:

1. Have discussion as to what will be done outside.
2. Teacher lists suggestions from the children on board.

Possible Suggestions: (from children to list on board)

Make snowman
 Make snowballs
 Ice skating
 Shoveling snow
 Feeding birds

3. Divide into groups, set stage and begin activities.

Motivation: Read poem: "The Snowman".

Making Snowman:

1. Divide children into groups - 5 or 6 in a group.
2. Ask children what they would do if they were going to make a *real* snowman. What props would they need (coal for eyes, carrot for nose, etc.) Explain that there is a tree stump in front of every group. Each child may decide what prop he will place on the stump for the snowman. (This may be discussed in the group.)
3. One child will be chosen to act as the snowman. The group *builds* the snowman: packing and slowly molding the snowman (child) from the ground up. When the snowman is finished, each child will place his prop in the correct place.

FOLLOW-UP

Purpose: Make snowflakes (Science, Math, Art)

Procedure: Adjust to the level of children; may be written or given orally.

1. White paper - make circles.
2. Fold paper circle in half.
3. Fold again (two times) to make three equal sections.
4. Cut in on the arched edge to make designs.
5. Small cuts may be made on point and folded sides.

Materials:

White paper
Scissors

THE SNOW MAN

Once there was a Snow Man
Stood outside the door.
Thought he'd like to come inside
And run around the floor;
Thought he'd like to warm himself
By the firelight red,
Thought he'd like to climb
Upon the big white bed;
So he called the North Wind,
"Help me now I pray,
I'm completely frozen
Standing here all day."
So the North Wind came along
And blew him in the door—
Now there's nothing left of him
But a puddle on the floor.

Author Unknown

POETRY

Use for dramatization and motivation.

- "The Snowman," Winifred Ward, *STORIES TO DRAMATIZE*, Ky.: Children's Theater Press, 1952.
- "First Snow," Marie Louise Allen *TIME FOR POETRY*, by Arbuthnot, N.J.: Scott Foresman.
- "Snow," Alice Wilkins, *TIME FOR POETRY*, by Arbuthnot, N.J.: Scott Foresman.
- "Jack Frost," G. Siks, *CHILDREN'S LITERATURE FOR DRAMATIZATION*, N.Y.: Harper Row, 1964.
- "The North Wind Doth Blow," Mother Goose
- "The Mitten Song," M.L. Allen, in *TIME FOR POETRY* by Arbuthnot, N.J.: Scott Foresman.

MUSIC

- RCA Listening Activities, Vol: 2(Snowflakes, wind, etc.)
- Skater's Waltz
- Young People's Records—Jingle Bells and Other Songs for Winter Fun

STORIES

- SNOWY DAY, Keats, Jack. N.J.: Scholastic Books.
- JOSIE AND THE BIG SNOW, Helen Buckley, N.Y.: Lothrop, Lee and Shepard, 1964.
- "The Wind and the Sun," Aesop
- "Nine Days to Christmas," Ets, Marie, N.Y.: Viking Press, 1959.
- "Winter Child," Wyndham, Lee. Parents Magazine Press, 1970. N.Y.

SPRING

MOTIVATION

Seeds, bulbs, vegetables that grow (carrot, potato). Pictures of spring. Pictures of animals and their babies. What happens in the spring—and *only* in the spring?

SENSE MEMORY

- What do we *feel* in the spring? (the March winds, the April rains, the June warmth)
- What do we *see* in spring? (things beginning to grow, circus posters or circus, clothes for Easter in the stores, the wind blowing things over)
- What do we *hear* in the spring? (Windows are open so we can hear the street noises. Buds are coming back and we can hear them, the wind makes noise and so does the rain. Children are outdoors playing.)
- What do we *taste* in the spring? (Easter eggs, chocolate and jelly beans. Do you have ham for Easter? Do you eat any vegetables and fruit in late spring? Strawberries, radishes, fresh peas.)

VOCABULARY

Classify and develop word lists.

Spring

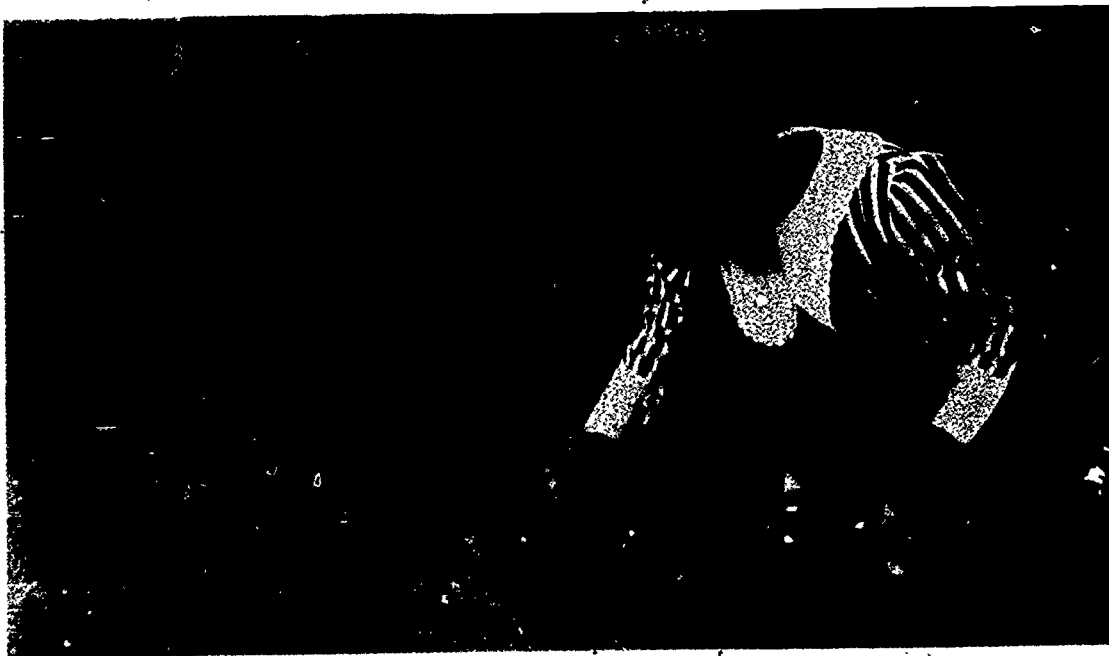
Easter
April Fools' Day
Memorial Day
Good Friday
Earth Day
Arbor Day

Plants—seeds, bulbs
Soil—earth
Water—rain
Light—sun

rain	sun
wet	warm
drops	yellow-orange
splash	round
puddles	sun
drips	large

PANTOMIME ACTIVITIES

- Spring in the City—What Do We Do?
 - housecleaning
 - shopping
 - playing outdoors (bicycles, skates, marbles, jump rope)
 - playing in the park (baseball, catch, swings, seesaw)
 - fly kites - See Music list
 - Amusement Park
 - The Wind—see Poetry list
 - The Rain—see Poetry list
- Spring on the Farm—What happens in the spring?
 - getting ground ready for planting
 - planting (cultivating, weeding, watering, picking)
 - new animal babies—Example: Mother bird teaches her babies to fly.
 - birds come north
- Clothes in spring—We put away our boots, coats,—what do we wear in spring?
- Circus parade and circus (circus time, see Music list)
- Baseball game (vendors, crowd)
- Picnic in the park
- Exploring in the woods (collect tadpoles, pick flowers, find stones, etc.)
- March 21st (sun crosses the Equator, starts northward, its rays strike northern countries more directly each day and weather is warmer)
- For additional science lesson—see "Little Pink Rose" (S.C. Bryant, Ward, W., STORIES TO DRAMATIZE) in this handbook under Story Dramatization.
- Chicks hatching—see music list.



STORIES

- "A Legend of Spring," G. Siks, **STORIES TO DRAMATIZE**, W. Ward, Anchorage, Ky.: Children's Theater Press, 1952.
- "Apple Seed Farm," E.T. Douglas, **STORIES TO DRAMATIZE**, W. Ward, Children's Theater Press.
- **ANDY AND THE LION**, J. Dougherty, N.Y.: Viking Press, 1967.
- **DEMETER AND PERSEPHONE. PERSEPHONE BRINGER OF SPRING.** Tamino, Sara, N.Y.: Growell, 1971.
- **COME PLAY WITH ME**, M.H. Ets, N.Y.: Viking Seafarer Books.
- **ANOTHER DAY**, M.H. Ets, N.Y.: Viking Press.
- **HOME FOR A BUNNY**, M. Wise Brown, N.Y.: Golden Press, 1956 (also in **CHILDREN'S LITERATURE FOR DRAMATIZATION**, G. Siks, Harper Row)
- **SPRING IS A NEW BEGINNING**, Anglund, Joan Walsh. N.Y.: Harcourt Brace, 1963.



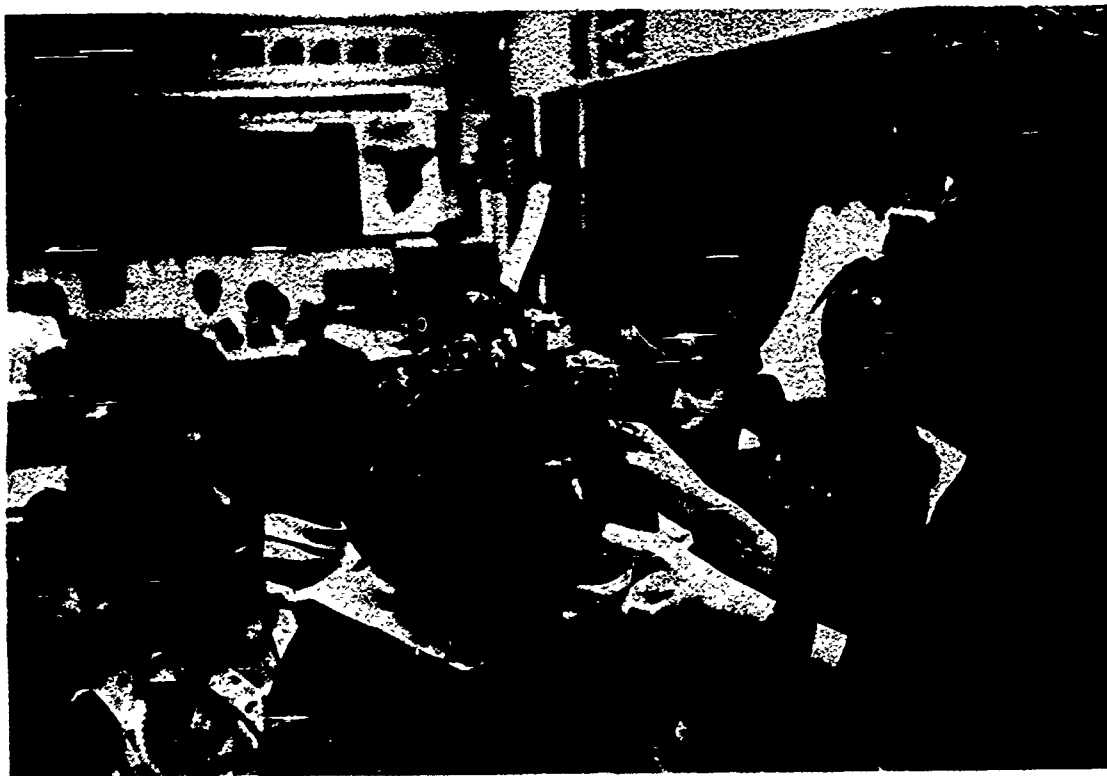
POETRY

The following poems are to be found in **TIME FOR POETRY**, M.H. Arbuthnot, Scott Foresman.

- "A Kite," Unknown
- "The Kite," H. Behn
- "Kite Days," M. Sawyer
- "April Rain Song," L.J. Hughes
- "Fuzzy, Wuzzy, Crecpy, Crawly," L.S. Vanada
- "Rabbit," D. Baruch
- "A Ballad of Johnny Appleseed," H. Olsen
- "Windy Wash Days," D. Aldis

MUSIC

- Kay Ortman—Let's Play—Set II
- Circus Tune—Ringling Brothers, Barnum and Bailey—Decca
- Listening Activities—Vol. 2 (Rain, Sun, Wind—Melody in F record)
- Ballet of Unhatched Chicks—Moussorgsky—RCA Adventures in Music
- RCA Victor—Adventures in Music, 1-5th grades



WHY USE CREATIVE DRAMATICS?

Creative Dramatics, as a part of the Social Studies program in the Upper Elementary grades, can become a useful tool in the hands of an imaginative teacher. It can give a "you are there" feeling to the child, enabling the pupil to live what he is learning. The child who has played an actual role in recreating the Boston Tea Party is not likely to forget the experience.

In addition to the actual learning and recreation of events, Creative Dramatics can also lend a second important learning experience. That is, in order to play a role properly it is necessary to know why such an event took place and why individuals acted as they did.

BACKGROUND FOR USE OF CREATIVE DRAMATICS

In order to properly use Creative Dramatics in the program it is necessary for the class to be introduced to and master the basic techniques of Creative Dramatics. The class should be adept at pantomime, role playing, using props, and improvising setting and dialogue. However, even the class which is not completely master of these can use games and historical events in their growth in Creative Dramatics. Thus, Creative Dramatics also helps the Social Studies program.

SOME SUBJECTS TO BE USED FOR CREATIVE DRAMATICS

- Characterization:
 1. Columbus—on his discovery of America
 2. Washington—delivering governor's message to the French
 3. Abraham Lincoln—as postmaster and clerk
 4. Harriet Tubman—leading slaves to freedom on the underground railway.
- Dramatization of Actual Events
 1. Pilgrims and First Thanksgiving
 2. Penn Signs Treaty with Indians
 3. Boston Tea Party
 4. Cabin Raising
- Dramatization of American Folklore
 1. Paul Bunyan
 2. John Henry
 3. Johnny Appleseed
- Dramatization of Current Events
 1. Fire Prevention Week plays
 2. A Nominating Convention
 3. Preparing a Space Shot

SOME USES OF CREATIVE DRAMATICS

The units mentioned below are suggestions to concur with the Grade Five program and are not all-inclusive.

Unit 1: Discovery and Exploration

Use Creative Dramatics to portray:

- a. Living on a primitive sailing ship
- b. Crispus Attucks and The Boston Massacre
- c. Establishing a colony
- d. Exploring and meetings with Indians

Unit II: Settling the Original Thirteen Colonies

- a. Building a log cabin
- b. First Thanksgiving
- c. Problems faced by first settlers and how they were solved

Unit III: Winning Independence

- a. Boston Tea Party (details on following pages)
- b. Crispus Attucks and The Boston Massacre
- c. Discussing the Declaration of Independence
- d. Valley Forge
- e. Surrender of Cornwallis at Yorktown

Unit IV: Moving West

- a. Camping in the wilderness (black explorers)
- b. A barn raising
- c. Exploring with Lewis and Clark
- d. Moving West by flatboat or wagon train (black cowboys)
- e. DeSable establishes Chicago.

Unit V: Our Country Grows Strong

- a. Nomination of Abraham Lincoln
- b. The underground railway
- c. Role of the black soldier in the Union Army
- d. Lee's surrender
- e. Immigrants' first sight of America
- f. Any of the famous inventors developing their inventions

Unit VI: Some Highlights of Recent History

- a. The Wright Brothers
- b. Women get the vote, 1920. Trace Woman Suffrage movement.
- c. Lindbergh's taking off or landing
- d. Family life in the depression
- e. Civil Rights Movement (sit-ins in South); Further Developments: Supreme Court Decisions 1954, Martin Luther King Jr., Malcolm X, The Little Rock Nine.
- f. Astronauts' return from the moon

Unit VII: In All Our States

- a. Factory work in the Northeast
- b. Farm life in the Midwest
- c. A lumberjack in the Northwest
- d. Drilling for oil in the Southwest

THE BOSTON TEA PARTY

This material was developed by a trained Creative Dramatics leader with a class of 5th graders studying the unit, *Winning Independence*.

Research from the social studies books, discussions, and group planning led to the development that is described below.

Simple props: Cardboard boxes, brooms, chairs, etc.

Characters: British sentinels, ship's captain, patriots disguised as Indians, the crowd.

Setting the scene: Have a portion of the classroom chosen to become the docks to which the tea ship is tied. The remainder of the classroom becomes the harbor. Using chairs, children should outline a ship and establish the ship's position (example: stern, bow).

Sequence:

- **Beginning**
The guard is set up on the wharf. Captain indicates to guards to be especially watchful due to mood of the colonists regarding the tea.
- **Middle**
The "Indians" rush the wharf, overpowering the guards and the protesting captain. They proceed to throw the tea (boxes) into the bay.
- **Ending**
The crowd gathers around at the noise, and encourages the patriots. Characterizations in the crowd should include some loyalist sympathizers who regard the affair as shocking. The scene ends when the "Indians" finish and run off.

Note:

- The above scene can be developed, played, and then replayed with the children changing roles to enable greater participation.
- It is important to discuss what alternatives (boycott, etc.) the patriots *might* have chosen.

ECOLOGY: MISSION POSSIBLE—SECOND GRADE AND ABOVE

FOCUS

How people cause and can correct pollution of the air, soil, water.

OBJECTIVES

To allow the children to:

- a. create clay construction of anti-pollution devices
- b. create group improvisations based on anti-pollution ideas
- c. follow written directions

MOTIVATION

Show the children the breathing index (see materials). Explain that the numbers range from 1 to 10 to represent degrees of air pollution.

Ask the children to demonstrate through pantomime what happens to their breathing as the teacher regulates the dial.

Show pictures of air, water and soil pollution and discuss what they see with the children to help them generate ideas.

Group children into three groups:

All 1's are—Agents 001 (air)

All 2's are—Agents 002 (water)

All 3's are—Agents 003 (soil)

PROCEDURE

Play the taped messages:

"Hello Agent 00?,

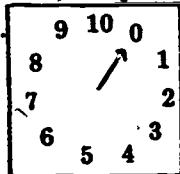
Your mission, should you decide to accept, will be in three parts. You must successfully complete Part I before doing Parts II and III, which are in separate envelopes in your kit. All agents report for work in your area (Posted).

Good luck with your assignment."

Teacher turns off tape and children report to the areas posted for them. At their station, they will find a small chest (box) in which the following articles will be found:

MATERIALS

1. Tape and Tape Recorder.
2. Pictures of air, water, soil pollution.
3. Breathing Index.



4. To be put in envelopes for agents:

Section I—Mission: List at least three *causes* of (either: air, water, soil) pollution in your school, community, city, state, country, continent, and/or planet. (Causes may be past, present or future).

Once you have completed Section I, please stop—for you must make other 00 Agents aware of your findings by reading your list aloud.

Please do Parts II and III together.

Section II: There is a piece of clay hidden in your kit. Find it and create a device that could be used to combat the _____ of _____ pollution.

Section III: Your group must think of an improvisation that will indicate some attempt to combat the _____ of _____ pollution.

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INTRODUCTION

Teachers trained in the techniques of Creative Dramatics can develop a feeling for and an eye to selection of materials with particularly dramatic possibilities.

We feel that the use of any materials related to the history of Afro-Americans should be taught as *part of the total history* of our country.

For children in the lower grades, it is possible to select the folk tales of Africa, the poetry about and by black people and the biographical sketches of black people whose contributions may have a direct influence on the lives of children today.

In addition, it is possible to relate and compare home and family experiences of the Africans and blacks as slaves to the lives of all children today. To be considered also are the activities of the African community, and the roles of varied people in these communities.

All materials must be considered in terms of an understanding of possibilities for *action* and *interest* at the maturity level of children in lower grades.

In the middle and upper grades, materials certainly must be selected in terms of units of study within the individual grade levels. For example, in studying a unit on clothing, the story of Jan Matzeliger and his concerns for the shoemaking trade in Philadelphia, leads not only to the fact that he was a black man, an inventor, but also to the development of an understanding of his contribution to *our* lives today.

Could we not find out how shoes were made before Matzeliger invented the shoe lasting machine, how his machine worked?

What sense memory exercises and improvisations might be developed around the story of Jan Matzeliger (1800's)?

One cannot emphasize too strongly the commitment to research, *appropriate* and *accurate reference* materials and *discussions* that any Creative Dramatics teacher must have preceding any use of Creative Dramatics in this area. All dramatic action must be based on an understanding of and a sensitive feeling for the time, place, and people whom we choose to recreate physically and verbally.

Read, research and then recreate.

LIFE IN AFRICA

MOTIVATION

Based on our readings, picture and map study, discussions, name *one* phase of African life that is different from our life today. Examples: The tools they developed and used, the farming products, the home life.

¹ *Perspective for the Teaching of Afro-American Studies in the Elementary Schools*, Office of Curriculum and Instruction, School District of Philadelphia, 1973.

SENSE MEMORY EXERCISE

Example: Consider the weapons they used for killing wild animals for food. Show how they sharpened stones to a sharp edge. Was it difficult work? How do your hands feel? What tools did they use to create clay masks, jewelry of gold?

IMPROVISATIONS

1. *Kings and Kingdoms of Ancient Africa.*

Introduce the concept of a King or Leader. List qualifications of a good leader. How are leaders chosen? Read about Ghana, Mali and Songhay, and see how in ancient times they selected their leaders. Recommended material for dramatization is "A Glorious Age in Africa" by D. Chu and E. Skinner.²

2. *African Village.*³

What were the activities of people within an African village before the slave trade period? What kinds of assignments did the women/men have? Develop a short scene where audience gets a feeling of where, who, what.

- Skinning animals
- Preparing tools
- Cooking
- Preparing herbs
- Planting seeds, roots
- Caring for cattle, goats
- Designing jewelry, carving, pottery
- Creating art work on bark, walls
- Practicing on drums, flutes, etc.
- Observing, recording patterns of sunrise, etc.
- Special techniques extracting gold, etc.
- Developing dance

Develop scene showing life in an African village or town today. How might it be similar to our life in Philadelphia, United States?

How can you give a feeling of the terrain, weather?

Consider the history of the bartering of slaves for trinkets by the Europeans, the trek from the villages to the sea? Are there not several ways the Africans were collected for the slave trade? How did the Africans *feel* - did they know where they were going? Possibilities:

- African chief - European slave trader (dialogue)
- Capture of Africans - kidnapping on trails, in forest and jungle
- Trek to the sea (walks, emotion)
- The slave ship Amistad - revolt led by Cinque

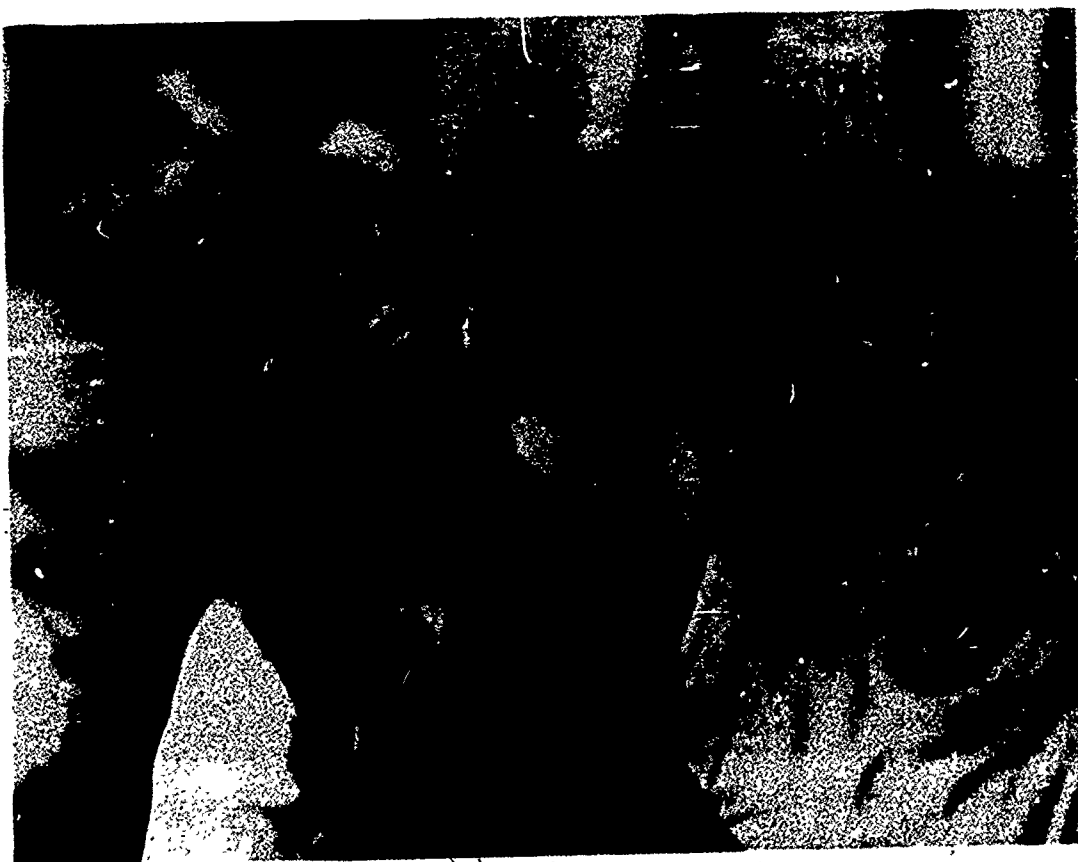
²Published by Doubleday and Co., 1965. New York.

³Filmstrips: "A Village Family of Modern Africa," "A City Family of Modern Africa." Singer Society for Visual Education, Inc., Chicago, Illinois.

ADDITIONAL AREAS

Research, develop.

- Aesop's Fables
- African Chants
- African Proverbs
 - "African Proverbs," Leslau. Charlotte and Wolf. Mt. Vernon, N.Y.: Peter Pauper Press, 1962.
- African Folk Tales
 - "African Myths and Legends," Arnott, Kathleen. New York: Henry Z. Walck, Inc., 1963.
 - "The Adventures of Spider," Arkhurot, Joyce. Boston: Little, Brown & Co., 1964.
 - "The Cow Tale Switch and Other West African Stories," Courlander, Harold and Herzog. New York: Holt, Rinehart and Winston, 1969.
 - "Fire on the Mountain and Other Ethiopian Stories," Courlander, Harold. New York: Holt, Rinehart and Winston, 1970.
- African Chiefs and Their Communities
 - "Congo Boy," Clark. New York: Scholastic Book Services.



Focus: Music and movement.

Objectives: To create an appreciation for African culture, music and dance.

Motivation: Discuss with class that in Africa each dance that is done depicts a story. The people of the Lunda tribe in the Congo have a dance which explains how they prepare a meal. They do the following things:

1. Hoe the garden.
2. Carry jugs of water.
3. Pound yellow corn.
4. Stir pots of mush.
5. Gather round the campfire and eat the meal.

Procedure: A. Have class sit in a circle. Examples of questions which could be asked:

1. Who has ever seen a hoe? What does it look like? Who would use a hoe? Why? Who could demonstrate how you would handle and use a hoe? (Have children draw box and pantomime action.)
2. If you need water for drinking or cooking, where would you get it? (water fountains, turn on faucets, etc.) Where do you think African people who do not live in cities get their water for drinking or cooking? (stream, river, etc.) What would they need to hold the water? Would the empty containers be heavy or light? (concept: heavier when full) How do you think the Lunda women carry their containers full of water? (on their heads, shoulders, etc.)

Have some children pantomime going to the stream, etc., filling the containers and carrying them back to the circle.

3. What tool would the women/girls use to pound the yellow corn? (Introduce new word: pestle). What will they make out of it? (mush) Pantomime pounding the corn and stirring the mush.
4. The meal is ready. What else do you think they eat besides the mush? (fruits, nuts, bread, etc.) Explain that the tribe gathers around the campfire and shares the food.

Have all children in the circle pantomime eating the meal. Stress sense memory, (taste, sight, feel, hear, smell), passing food and drink, etc.

B. Now the class is ready to perform the dance in sequence. Review the sequence (refer to steps outlined in *Motivation*). Example: First we hoe the garden, etc.

1. Divide the group in half. The teacher designates which group will do the action first. The second group is moved away from the circle and receives rhythm instruments. Explain that *each group* will have a chance to do the action.
 - a. If rhythm instruments are not available, use a record (allow the children to hear record before the dance begins) or the second group simply improvises by making their own sounds, then roles are reversed.
2. Teacher gives signal for dance to begin. The children move clockwise around the circle, and each time the prearranged signal is given, the activity will change. Example: Children are hoeing garden - teacher gives signal - children pick up jugs, etc.
3. When the first group has finished, *evaluate*, and the second group performs.

Suggestion: After the meal is shared, allow children to "dance" or move to the music of the record or rhythm instruments. (Free dance expression.)

FOLLOW-UP:

1. Literature - Children do research to find out more about African Culture.
2. Art - Children may draw pictures about the activity.

MATERIALS: Rhythm instruments - any from percussion family:

- a. Congo drums
- b. Bongo drums
- c. Tone blocks
- d. Maracas
- e. Records: "Drums of Passion" - Olatunji
"More Drums of Passion" - Olatunji

DISCOVERY**MOTIVATION**

Part of our usual study of American history and discoveries in the new world can emphasize the contributions of Afro-Americans.

SENSE MEMORY EXERCISE

When Pedro Alonso Nino sailed with Columbus as a pilot on one of Columbus' ships how did he move that wheel? What feelings may he have had as he directed that ship? Show signs in the sky, the sails, the directions of the captain.

RECOMMENDATIONS FOR IMPROVISATIONS

- The blacks who were with Cortez in the discovery of Mexico. The black man who planted and harvested the first wheat grown there.
- Estevancio led the expedition which explored what is now New Mexico and Arizona.
- George Monroe, a black man, one of the many daring Pony Express riders between Missouri and California.
- James Beckworth who discovered a pass over the Sierra Nevada. A well known scout, trapper, and adventurous man. How many black and white adventurers followed his route seeking gold?
- In the work on the transcontinental railroad, what kinds of work by blacks, the Chinese, Irish and Mexicans contributed to the creation of this important route?
- The experience of Jean Baptiste Pointe Du Sable, the first black man settled on Lake Michigan, the first American to build a permanent house, to establish occupation of meat packing.

ADDITIONAL AREAS: Research, develop

- Work chants of black workers
- Biographies of explorers
- Stories of discovery in America and other parts of Western Hemisphere.

MOTIVATION

It is important that all American children sensitively view slavery and its affects on the enslaved and Americans in general. They should be aware of other slavery systems which existed in the world. It seems, therefore, that the experiences using Creative Dramatics techniques must be developed with feelings, moods, and vivid action in mind.

SENSE MEMORY EXERCISES

Setting the scene on a plantation, what were the conditions that controlled the work by the captives? What one activity could you demonstrate in a small space? (See Tubman lesson.)

Benjamin Banneker created the first striking clock made in the United States. What parts might he have used to develop it? Pretend to manipulate and make his first clock.

IMPROVISATIONS

Boston evening of March 5, 1770, why did *Crispus Attucks* have such confidence as he spoke to people as the British soldiers moved forward to break up the group? As he led the group, he was an easy target. Show how the people acted, the sounds of crowds—the dialogue between attacks, first man to die in events leading to Revolutionary war.

See Frederick Douglass.

See Harriet Tubman and "The Underground Railroad."

Some slaves made more dangerous commitments to gaining freedom. How did Nat Turner organize and develop his revolt to gain freedom? Show how his planning and hopes were revealed in his talking to other slaves, although finally the revolt was thwarted. Give a feeling of how the respect, dependence of other slaves, contributed to his hopes and ideas.

OTHER TOPICS: Read, Research, Develop

- Experiences — work as slaves
- Leaders of slave revolts
 - Gabriel Prosser
 - Denmark Vesey
 - John Brown
 - Nat Turner
- Abolitionists
 - Sojourner Truth
 - William Lloyd Garrison
 - The Friends (Quakers)
- Work songs, blues
- Scientists
 - Charles Drew
 - George Washington Carver

HARRIET TUBMAN

BACKGROUND

It is important that children be well acquainted with many and varied materials on a particular person or segment of history before any lesson using Creative Dramatics is initiated. A well-planned presentation of concepts and facts will foster creative development.

The following lesson shows the basic outline as one Creative Dramatics leader developed the integration of Creative Dramatics in a social studies unit, fostering deductive thinking and research conducted by the children.

SESSION I - INTRODUCTION

Introduce the name, Harriet Tubman. What facts do you already know about her? Based on what you know, what would you like to discover? Record responses and questions.

Presentation and discussion of a filmstrip with record on Harriet Tubman.

1. During the second viewing:

What interested you most?

What facts presented here do you question, based on what you have already read or heard?

2. Which parts of her story seemed to you most exciting? Which scenes may be interesting to portray dramatically?

Follow-up assignment.

1. Vocabulary

What is meant in the context of this story by the following words:

underground railroad
conductor
stations; station master
North Star
Friends (Quakers)
overseer
swamp land; creek beds

2. Geography: on a map identify Eastern Shore of Maryland.

3. Reading: RUNAWAY SLAVE. McGovern, Ann. New York: Scholastic Book Services, 1965.

SESSION II

Discussion of class research as related to questions and vocabulary posed the previous session.

Readings from Dorothy Sterling: FREEDOM TRAIN (p. 39) "Harriet's Classroom" (pp. 64, 65, 90, 91).

1. Where did Harriet Tubman learn her facts? How did she use her five senses? What might she have heard, seen, felt, smelled, even tasted? What did she learn in her classroom of the forests and plantations that she used in later life?

2. Suggestions from the boys and girls were:

tracking animals
finding hidden trails, caves
recognizing bird calls
identifying thick moss on north side of trees
collecting forest foods — berries, nuts, corn
catching fish, crabs
identifying specific bird calls
special alertness
identifying berries — poisonous and nonpoisonous
determining depth of stream; usability
healing a cut or wound; herbs, water
how to use rifle, or pistol

Organize for improvisations in sets of two students. Have each set determine which of them will serve as "teacher" or Daddy Ben and "pupil" or Harriet Tubman. They are to choose one idea from the above list and in *pantomime* teach one another how to, for example, walk quietly across brush and soil when tracking animals. At a signal from the leader, the children are to exchange roles and continue developing the same idea.

Evaluation: This exercise was used to focus on use of senses and nonverbal communication.

Follow-up assignment. Develop lists of what Harriet Tubman learned from her "classroom" based on each of the 5 senses. Example—Sense of Sight: (1) Seeing hidden trails, (2) Seeing moss on north side of tree, etc.

SESSION III

Have children give readings from books on life on plantation as slaves. Discuss.

Develop improvisations around what *one* job you might have on plantation.

picking corn, cotton	driving wagons
chopping trees, wood	feeding animals
hauling	baby sitting
hoeing, plowing soil	peeling potatoes
setting out tobacco plants	plucking chickens
picking worms off tobacco leaves	washing clothes
straightening rows of wheat	

How might you feel after a day from dawn until the sun has set upon your return to the cabin? How might your body react; what are the contrasts between the way you move now and the way you move after physical exertion?

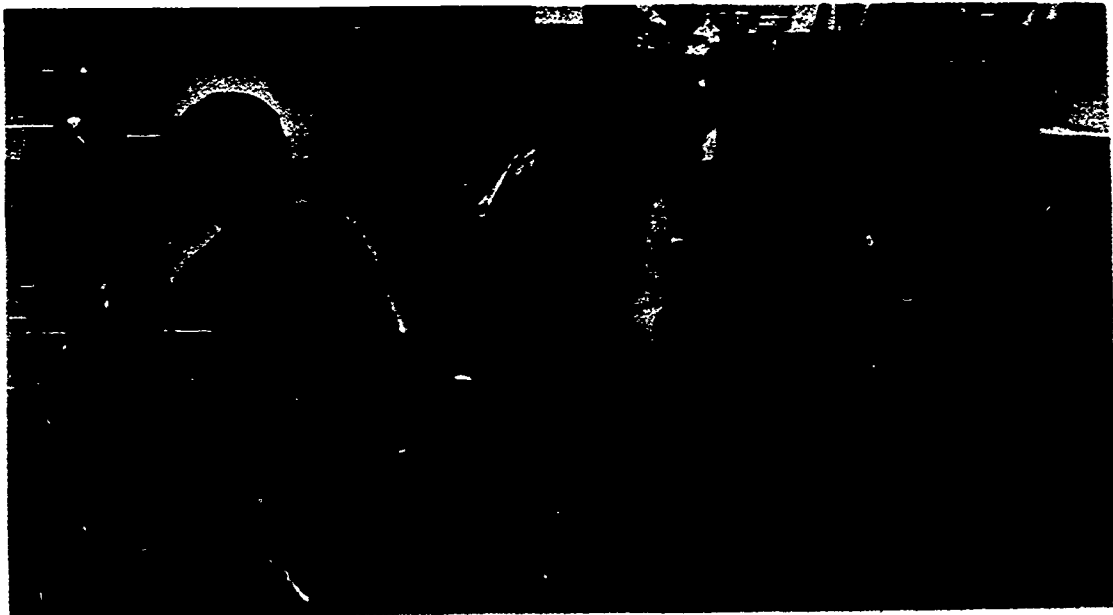
Organize into small groups knowing "who, where, what, why" and developing "beginning, middle, end." Have groups replay for audience. Evaluate.

Follow-up assignment.

1. Have boys and girls develop "individual" characterizations of a person who might choose to go on Harriet Tubman's freedom train. They must record:
 - a. Who they are
 - b. Approximate age
 - c. Why they are going with Harriet Tubman
2. Some ideas developed by 6th grade students were:
 - a. "I am a woman about 29 years old. I want to start a new life and be young enough to know what is going on."
 - b. "... an old man, about 50 years old. I've been in slavery for 49 years and I've been beaten and I'm tired of it. I want my freedom now."
3. Evaluation. As each group plays before the audience, comments as to use of imagination, concentration and development of a particular characterization must be discussed. This scene, as well as all the others, can be redefined and replayed

BOOKS

1. Hughes, Langston. FAMOUS NEGRO HEROES OF AMERICA, pp. 101-117. New York: Dodd, Mead and Co., 1958.
2. Hughes and Meltzer. PICTORIAL HISTORY OF NEGRO IN AMERICA. New York: Crown, 1968.
3. McGovern, Ann. RUNAWAY SLAVE. New York: Scholastic Book Services, 1967.
4. Petry, Ann. HARRIET TUBMAN, CONDUCTOR. New York: T.Y. Crowell, 1955.
5. Sterling, Dorothy. FREEDOM TRAIN. (Note: pp. 39, 64, 65, 66, 90, 91.) New York: Scholastic Book Services.
6. Golden Legacy Illustrations History Magazine. HARRIET TUBMAN, MOSES OF HER PEOPLE, Fitzgerald Publishing Co., Box 264, St. Albans, N.Y.



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FREDERICK DOUGLASS

Frederick Douglass was an abolitionist. An abolitionist is a person who wants to do away with slavery. Mr. Douglass will tell you the story of his life.

- My Childhood:** I was born in Maryland in February, 1817. I lived with my mother, who was also a slave, until I was seven years old. Then I was taken from her to live with a slave-woman. I called her Aunt Katy. She was very mean. Some days she made me go all day without food.
- I Try to Be Free:** I always hated slavery—even when I was a little boy. When I was nineteen I decided that I would become free. With five other boys, I tried to escape. We were caught. The master dragged us fifteen miles in the dirt behind horses. I wished myself a bird, a beast, anything rather than a slave.
- I Run Away:** I became a strong man. I kept right on hating slavery. I taught myself to read and write. I was sold to a new master in Baltimore. He put me to work in a shipyard. He treated me very badly. I said to myself, "I will run away." When I was twenty-one, I escaped to New York as a sailor.
- I Live in Massachusetts:** For a while I worked in New York. In that city, I found a wife. After we were married, my wife and I went to live in New Bedford, Massachusetts. We lived as free people, but I was really a runaway slave.
- I Travel:** I made speeches. Many people said that I should not be sent back to my master. They said, "You are not a piece of property. You are a man."
- For ten years I traveled in England and France. I talked about the evils of slavery. I also talked about the right of women to vote.
- In England I raised money to buy my freedom. At last I was truly free!
- I Own a Newspaper:** When I came back to the United States, I founded a newspaper, *The North Star*. It was a paper about freedom. It said, "Right is of no sex—truth is, of no color."
- The Civil War:** During the Civil War, I tried to get the government to enlist Negro troops to fight against the South. My two sons joined the Union Army and fought in the Civil War. When the Civil War ended, all the slaves became free. I wrote a book about my life.

THE LIFE OF FREDERICK DOUGLASS—A UNIT

The following has been developed to serve as a reading exercise in conjunction with Creative Drama. It is to serve as a possible pattern or guide. Hopefully, each teacher will use his/her creativity to expand on the ideas and concepts presented here.

SESSION I

I. Introduction

Introduce the term *abolitionist*. What does an abolitionist believe in? Can you name someone from the past who was an abolitionist? (List the names on the board.) What contributions did they make toward the abolishment of slavery?

II. Presentation of Frederick Douglass Story

- A. Show a picture of Frederick Douglass. Explain to children that Frederick Douglass was an abolitionist, also. However, he was born a slave and spent many years in slavery.
- B. Give out the story of Frederick Douglass. Tell children we are going to discuss certain parts of his life. List the following on the board:

My Childhood
I Try to Be Free
I Run Away

1. *My Childhood*—Have children read silently.

- a. Where and when was Frederick Douglass born? (Have someone find Maryland on the map.)
- b. What kind of childhood did he have?
- c. Who was Aunt Katy, and how did she treat Frederick Douglass? What are some of the things she might have done to him?
- d. What emotions do you think Frederick Douglass experienced as a child in slavery?

2. *I Try to Be Free*

- a. What were some experiences Frederick Douglass had that made him hate slavery?
- b. How did he use his mind to escape from slavery?

3. *I Run Away*

- a. How do you think Frederick Douglass taught himself to read and write?
- b. How would you describe Frederick Douglass as a person? (characterization) What parts of the story do you remember the most? How much can you tell about what you read? List facts on the board under proper heading (classification and sequence). What parts of the story would you like to dramatize? Discuss and choose one scene. Try to get the suggestions from the children. Possible suggestions:

- 1) Scene—Slave house. Slaves gathered around each other discussing unhappy, impossible life of slavery. Mourning the loss of family and friends who have been sold to other plantations. Expressing their only hope as faith in God. Douglass and others strongly renounce slavery and tell of desire to escape. Hushed whispers of warning and fears of what will happen if Douglass and others are caught. Douglass's determination, along with five others, to escape even if it means death. Scene ends with the boys and Douglass stealing away from slave quarters.
- 2) Scene—Frederick Douglass and five other slave boys hungry, frightened, but determined to escape to freedom. Looking behind to see if they are being followed, nervous and afraid of each strange sound. The boys talk of how wonderful it will feel to be free. They encourage each other and stay close together. Now and then they stop and hide in the shadows. All of the boys are hopeful of escaping until they hear the barking of dogs in the distance. At first, they are frozen with fear, but then run as fast as they can to get away. But it is hopeless. The dogs catch up with them. The master and his men beat them and drag them back to the plantation.

SESSION 2

- I. Review what was read and acted out in Session 1.
 - A. Find on the map: New Bedford, Massachusetts.
 - B. Depending on grade and level of class, ask:

"On what continent would we find the countries of England and France?" Locate on map. Explain that Frederick Douglass traveled to these countries.
 - C. What ocean did he have to cross to reach England and France?
- II. Tell children that today we will finish reading about the life of Frederick Douglass. Again, put these headings on the board:
 - A. I Live in Massachusetts
 - B. I Travel
 - C. I Own a Newspaper
 - D. The Civil War
- III. Have children answer these questions after reading:
 - A. What did Frederick Douglass mean when he said he and his wife lived as "free people"?
 - B. How do you think he felt at this point in his life?
 - C. What did people mean when they said, "You are not a piece of property. You are a man"?
 - D. For what purpose did Frederick Douglass travel to England and France?
 - E. What proves that people were sympathetic to Frederick Douglass?
 - F. Why do you suppose Douglass named his paper THE NORTH STAR?
 - G. What did he mean by "Right is of no sex. . . . truth is of no color"?
 - H. Who fought in the Civil War? (Depending on level—what were the issues involved?)
 1. Name the Northern army.
 2. Name the Southern army.
 - I. Why do you suppose Douglass had a hard time persuading the government to enlist Negro troupes?
 - J. What emotions do you think Douglass experienced at the end of the war?
- IV. After this discussion, have children again name as many "facts" as they can remember without referring to the story, and list them under the appropriate headings.
- V. Ask children which part of today's story they would like to dramatize. Possible suggestions:

Scene—Frederick Douglass and his wife attending freedom rally. Douglass is the main speaker. (Good chance for many children to participate as audience and as other speakers. Great opportunity for dialogue! There could even be a question-and-answer period from the audience following the main speech.)

Scene—Frederick Douglass working in his newspaper office with other members of his staff. They could be discussing what will be published in the next issue of THE NORTH STAR. Then in pantomime, they could show how the press was operated. (This might call for research on the part of the children in order to do the scene realistically.) There might even be newsboys advertising the paper after it is published.

SESSION 3

Tell children we have finished reading the story of Frederick Douglass's life. Explain to them that today it might be interesting to dramatize the *entire* life of Frederick Douglass, but we will do it in a different way.

Procedure:

1. Divide class into seven groups. Give each group a copy of a part of Douglass's life. Groups will go off and be given time to decide how to dramatize their section. (Depending on level of class and desire of groups, they may pantomime and/or use dialogue.)
2. Groups return and in random order they will act out their part of Frederick Douglass's life. The audience must tell which part is being acted out and at what time in his life it occurred.
3. Discuss and evaluate.

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MATTHEW HENSON

First black man to stand atop the world. The United States flag was placed by Matthew Henson at the North Pole on April 6, 1909. The expedition was led by Admiral Robert E. Perry. They had worked together for twenty three years. Matthew Henson received the Navy's Medal for Outstanding Service in 1945.

Improvisation: Show facets of Eskimo life making sleds, building igloos, stoves, hunting for walrus, etc.

Scene: Show Matthew Henson, Admiral Perry and the rest of the expedition adjusting to life at the North Pole, learning the language, and living with the Eskimos.

Scene: Show Matthew Henson placing the flag on the top of the world.

W.E.B. DU BOIS

An educator and sociologist, he was the first black man to receive a Ph.D. from Harvard University in 1895. He helped found the N.A.A.C.P. in 1909, and was editor of its official magazine, "Crisis." He is also known as the "Father of Pan-Africanism."

Scene: Dramatize a debate between W.E.B. Du Bois and Booker T. Washington explaining their differing philosophies.

DR. CHARLES DREW

Dr. Drew entered McGill University in 1928 and graduated five years later at the top of his class with degrees in medicine and surgery. He was granted a fellowship to New York's Columbia-Presbyterian Medical Center in 1938 and developed an experimental plan for a blood bank. He continued his research on blood and was the first person to perfect the system of preserving and storing blood.

Improvisation: Children are playing in the school yard. One child slips and injures himself. He is taken in an ambulance to the hospital where he is given an immediate transfusion with blood plasma.

MARY MCLEOD BETHUNE

Educator and fighter for civil rights. She dedicated her life to creating and improving educational opportunities and facilities for black people. She founded the National Council of Negro Women in 1935 and served as an administrator in the National Youth Administration under President Franklin D. Roosevelt. She also founded the Bethune-Cookman College.

Improvisation: Mary is chosen from among her fourteen brothers and sisters to attend the Presbyterian Mission Board School in South Carolina. Only one child could be spared from all the work needed on the farm. She walks three miles each way to the school where there are few books and very few supplies. The children use chalk and slates for writing.

Improvisation: Mary McLeod Bethune is honored in 1954 by being named "Mother of the Century" by the Dorie Miller Foundation.

THE CIVIL RIGHTS STRUGGLE

1955 MONTGOMERY, ALABAMA

Scene: Mrs. Rosa Parks boarded a bus in Montgomery, Alabama, and took a seat near the front. A white man entered the bus and the driver asked her to move to the rear. Mrs. Parks refused. She was arrested and taken to police headquarters to be fingerprinted.

Scene: Reverend Martin Luther King called a meeting of church leaders. The group asked all blacks to stay off the buses the day of Mrs. Parks' trial. 90% stayed off the buses that day and continued for more than a year.

Scene: November 1956. The victory was won. As this day approached, Negro churches instructed their members to sit where they pleased. The company had agreed to hire black drivers.⁴

December 21, 1956. Dr. Martin Luther King and Reverend Gus Smiley, a white friend, boarded a bus near Dr. King's house. As Dr. King paid his fare, the driver said, "We're glad to have you with us this morning."

The city of Montgomery had produced the most important Civil Rights Leader of the day.

THE BROWN DECISION

Teacher Background: In 1954 The Supreme Court decreed that "Separate educational facilities are inherently unequal."

Improvisation: September 1957. Nine black students attempt to enroll at Little Rock High School in Arkansas. Governor Faubus calls in the National Guard. A U.S. Army Division is sent, by presidential proclamation, to safely escort the students.

ELIZABETH ECKFORD

Teacher Background: "In White America"⁵ and "The Long Shadow of Little Rock."⁶

Improvisation: Little Rock, Arkansas, 1962. Elizabeth (Eckford) tries to reassure her family. They pray, and she leaves for school.

Improvisation: Elizabeth arrives at school and tries to enter. She is taunted by the crowd and guardsmen raise their bayonets.

Improvisation: Elizabeth sits on a bench. A white man comforts her and tells her not to let the crowd see her cry. The bus comes and she leaves. Three months later the school is integrated.

⁴Source: Eye Witness: The Negro in American History. Katz, William. N.Y.: Pitman, 1967.

⁵Duberman, Martin IN WHITE AMERICA. New York: Signet Books, 1964, pg. 74.

⁶Bates, Daisey. THE LONG SHADOW OF LITTLE ROCK. New York: David McKay, 1962.

THE PROTEST MOVEMENT OF THE 50's AND 60's

Teacher Background: There are various philosophies advanced by members of the black community.

1. *Non-violence* - Mass passive resistance such as boycotts, marches, etc. The most noted leader was Martin Luther King, Jr
2. *Black Nationalism* - The concept of separatism as expressed by the Black Muslim Movement - Elijah Mahammed. Malcolm X left this group and formed The Organization of Afro-American Unity.
3. *Black Power* - Calling forth "public consciousness by groups, such as S.N.C.C. (Stokely Carmichael, H. Rap Brown) and the Black Panthers (Huey Newton and Bobby Seale).

Positive Effects of the Protest Movement:

Black pride is fostered.

American History is rewritten to reflect actual black participation and contribution.

Black enterprises were started.

Black cultural centers were established.

Greater black participation in local, state and national government. There are to date 108 black mayors in cities throughout the United States, sixteen blacks comprising the Congressional Black Caucus, and one black Senator.

Improvisation: "Black is Beautiful." Divide class into groups and show through dramatization how many ways they see "Black is Beautiful."

Improvisation: Have children reenact scenes showing contributions of blacks; example, Alonzo Nino, navigator with Christopher Columbus when he discovered America.

Improvisation: Recreate an election campaign. Decide who you are campaigning for, and present the issues.

Improvisation: Recreate the scene of *either* Ralph J. Bunche (1950) or Martin Luther King, Jr. (1969) surrounded by excited friends and relatives because it has just been announced that they have won the Nobel Peace Prize. Other friends and well-wishers call on them as the good news spreads.

Improvisation: Dramatize some of the poems written by Pulitzer Prize winner Gwendolyn Brooks, from her book, "Bronzeville Boys and Girls."

Suggestions: "Tommy"

"Maurice"

"Robert Who is Often a Stranger to Himself"

Improvisation: Act out the scene showing two black women receiving the Ladies Home Journal Awards for woman of the year 1974 on television.

Patricia Roberts Harris for Business and Commerce.

Dorothy I. Height for Human Rights.

Improvisation: Dramatize either of these events:

1. Jackie Robinson and his family are honored at a banquet held in 1962 at New York's Waldorf Astoria Hotel. He is soon to become a member of the Baseball Hall of Fame. There are many distinguished guests who speak and tell of events from the life of this remarkable man. Jackie Robinson is very moved, and the scene ends with his attempts to give an acceptance speech and acknowledge the plague which was presented to him.
2. Henry (Hank) Aaron in 1974 as he plays in the game which breaks the home-run record previously established by Babe Ruth.

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"I Have a Dream." The Life of Martin Luther King, Jr. 35 mm. Produced by C.B.S. News.



OTHER ETHNIC GROUPS

The preceding section on Afro-American History is presented as an example of the sort of materials and activities which are used with black children. Teachers should create their own units for ethnic groups with whom they are working.

PUERTO RICAN

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Exceptional children may be defined as those who have either emotional, physical or intellectual problems coping with their environment, as well as those who are especially gifted creatively or intellectually.

Many of these special children are segregated from the "normal" school population. This often fosters feeling of inadequacy, inferiority or superiority. It is, therefore, very important that these children have as many opportunities as possible to participate in activities which help to develop their strengths. To help them minimize their weaknesses. To foster good social relationship based on meaningful interaction with others.

In these ways, Creative Dramatics activities can help the exceptional child build a positive self-image.

All children benefit from Sense Memory Activities because they then have the opportunity to focus on specifics in their environment and to integrate information about interesting places they have been: beach, zoo or bakery.

A sensitive teacher will find that most of the material in this book may be adapted for the exceptional child within the limitations of the child's ability. *Teacher participation* in all playing is most helpful.

Social Growth: The children work in pairs, as individuals and in large and small groups. In this way they are able to contribute their ideas and share in the Creative Dramatics activities required to bring others' ideas to life.

Speech: Children will have many opportunities to communicate their ideas and feelings to others through pantomime. They develop feelings of security as they are accepted by the group and will attempt to speak more frequently with time. Activities may often be so exciting that children who are normally reluctant to speak will become stimulated to do so.

Vocabulary Development: When the teacher helps the child to refine his ability to use pantomime she/he is helping the child use non-verbal communication to express feelings and knowledge that his limited vocabulary would otherwise keep him from expressing. Very often children do not express themselves because they cannot find the "right" word. For the very bright child, pantomiming helps to show the fine differences between many words and sharpens the visual images produced by extensive vocabulary use.

Sense memory exercises help the child to develop an awareness of his surroundings and to distinguish individual parts of this total environment. Such activities aid in perceptual training and in the development of vocabulary.

During Creative Dramatics sessions the teacher is often able to observe capabilities and awareness which are not displayed by children in the usual classroom situation.

One important objective in working with young, newly admitted trainable children is that of training them to be socially acceptable. An emphasis on the facial expressions and posture which accompany such emotions as joy, anger, disappointment, and pleasant surprise in others can help to create an awareness of reactions to particular behavior.

Related Activities: In many respects the young trainable child (6 to 11) is very like the nursery school or kindergarten pupil. He enjoys and benefits from frequent periods of creative play. He explores equipment and materials, often making quite imaginative use of what he finds at hand. He imitates the actions and character traits of others, often building quite complicated roles and situations. This kind of activity, which has no beginning or end and no dramatic development, cannot be called Creative Dramatics but is preliminary to it.

Caution: Material should be simple in idea, language, and plot. It should deal with familiar topics such as family, common holidays, seasons or animals. Evaluation afterward should be held to a minimum and should be concerned with effort rather than product. Dialogue will always be minimal and in some cases may have to be prompted or provided by the leader. This would seem justified in a situation where continuity depends on dialogue which a child playing a role is unable to supply. There will not be a progression to the point at which children plan together, interact independently of the leader, and decide how they can improve future performances.

However, there will be heightened awareness, learning, a feeling of satisfaction in accomplishment and in being part of the group, and fun.

Children that have physical handicaps should be encouraged to decide for themselves which parts they would like to play when the group is dramatizing a story. McCaslin says that, "... because of his physical limitations, the child who cannot hear, see, or speak clearly, or who lacks physical coordination or cannot walk, needs an opportunity to escape the walls of his prison on the wings of his imagination."¹

Sense Improvisations: Where movement is limited

Truthfulness - make picture in your mind.

Establish who, where, what, when - or make sure children do.

Concentration means complete absorption - not playing for an audience. Use same improvisation later, adding emotion and dialogue.

Examine your present environment: Listen - Look - Smell - Feel

Feel: You're in a chair - it's dusk - the window has been left open - it has turned cold but you are unable to get out of your chair to get a sweater. *Feel chilly.*

Taste: It's evening, you are reading a book - there's a bowl of nuts next to you - take one. It's rancid. *Taste it.*

Smell: First day out after long illness (in wheelchair). It's a beautiful day. You go outside on the porch. *Smell the fresh air.*

See: You want to buy your mother a gift you see in a magazine. You must have 40¢ - count your money. (See each and every coin—later add emotion—you don't have it - what will you do?)

Hear: You pick up phone and two people are talking - you eavesdrop. Establish your own: *who, when, where, what.* Each child has opportunity if they so desire to tell the class who was speaking and what they heard,

or:

Children are asked to write, "What I heard when I eavesdropped. . . ."

¹ McCaslin, Nellie. CREATIVE DRAMATICS IN THE CLASSROOM. 2nd edition. N.Y. McKay, 1974.

Individuals who are not trained as therapists should not do psycho-drama with children whose behavior indicates that they are suffering with emotional problems. However, the nature of many of the activities illustrated in this handbook are such that they can be used successfully because children enjoy participating in activities that offer genuine opportunities for self-expression.

Creative Dramatics is very beneficial for children who have difficulty controlling their hyper-active behavior as well as for children who are withdrawn because the teacher encourages freedom within a set of limits. Creative Dramatics is an art form and constructive work cannot be done in chaos.

Gillies says, "Nothing seems to feed the ill child's deepest needs more completely . . . than listening to and encouraging him to use his own ideas. He can thus be led to understand the value of his own thinking, which is unique to him alone. In turn, as the beginner's idea of uniqueness builds, his sense of respect for himself increases."²

²Gillies, Emily. CREATIVE DRAMATICS FOR ALL CHILDREN. Washington, D.C.: Association for Childhood Education International, 1973. p. 47.

CREATIVE DRAMATICS CLASS

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Whenever possible teachers should be encouraged to have Creative Dramatics class. Away from the pressures of grades, curriculum and classroom organization, the teacher will have more freedom to experiment with Creative Dramatics.

BASIC MATERIALS

- A room with space to move freely. If classroom *must* be used, get permission from the teacher to push aside the desk and pile the chairs. Avoid using the gym.
- Phonograph
- Very useful: prop box, hats, tape recorder, fabric, costumes

SELECTION OF STUDENTS

- It is important when you are choosing children for your group that you do not select only those with natural talent. Shy, overly aggressive children who do not perform well in school may shine in Creative Dramatics.
- Class Size—14-18 students. There should be an equal distribution of boys and girls when possible. Beginning Creative Dramatics teachers should have smaller classes (13-14 with a waiting list).
- Mixing ages has many advantages.

THE RECREATIONAL CLASS

- Regular attendance should be required.
- Students should be encouraged to wear old and comfortable clothing.
- Students should have an opportunity between the end of school and the beginning of Creative Dramatics class to run and play.
- Snacks (pretzels, cookies, crackers) should be provided. Sometimes the group is able to share this responsibility. Besides tasting good and satisfying hunger, snacks provide a fine time for socializing.
- Students should not sit at desks. The class should be *unlike* school. Students should sit on the floor or on chairs in a semi-circle, facing the playing area.
- Demonstration. Students and teacher may decide that they would like to share what they have been doing in class with their parents, teachers and friends. It is important to remember that this is a sharing, *NOT* a performance. Some materials should be used to allow the visitors to participate (dramatic game, group sense memory, etc.). Demonstrations should not be the last session and should be a time when most parents can attend.
- Prepare beginning lesson plan.

SUGGESTIONS

A recreational class is, ideally speaking, different in character from a conventional schoolroom class.

This brief distillation of material from many texts is not about methods, and it is too short to be concerned with details. This material is meant to point out some over-all

qualities that are present in every creative drama class; and if some element from each of these categories is made part of every class meeting, the teacher may be aided in forming a creative drama class that approaches what he or she is aiming for.

Informality:

An atmosphere of warmth, trust and friendliness conducive to fun, growth and creativity is basic.

Starting with a game or some other physical activity related to the day's theme will accomplish the following:

It gets the class underway.

Latecomers become immediately involved instead of disrupting (they feel better about it, too).

Combustible energies are channeled, interest awakened, and everyone is ready to concentrate on whatever comes next.

Group Action:

Each session should provide an opportunity for each child to be involved in a group activity. (Incidentally, no one should be forced to take this or any other opportunity. Sometimes, for inner reasons that should be respected, a child just wants to watch). However, the opportunity is provided because sharing and working together sparks ideas that might not otherwise occur; it teaches in deeply convincing ways, how to work with others; it is a growth experience in helping to create a whole person, as well as in creating a drama. So, find some action within your story or poem or by using a prop, music, pictures to help you to organize such an activity.

Use of Arts:

Use any or all of the other arts to motivate or augment the lesson.

Example: Build a scene around a prop or picture.

Use music as background (e.g., Dukas' music for **THE SORCERER'S APPRENTICE**)



Progression of Lessons:

The focus of each meeting changes from one meeting to the next. When the teacher makes overall plans, he must consider what the class needs, what will work with this particular group, what he feels best and safest in doing.

Therefore, the following sequence of material might prove useful, but is really up to the teacher.

1. Concentration

2. Imagination

These two qualities can be developed by exercises and/or pantomimes that use sensory awareness, sensory memories. They help to develop stronger sensory perception in the student as well as 1 and 2.

3. Pantomimes that express strong emotion

4. Characterization

5. Dialogue, speech

6. Scenes are created whenever the class is ready (including the first meeting), and gradually the class works up to more complex scenes—then to dramatization of stories or chapters from favorite books.

Standards:

Honesty in all responses should be encouraged (this shouldn't be exchanged for brutality). This is a children's art which requires responses to the real world in order to create a dynamic experience.

It is an experience—not a production geared to the pressures of performance before an audience—the children should be allowed to follow through where their minds, their level of understanding lead them—not stopped or corrected in order to make a more perfect "production."

It should be geared to (and thereby will inculcate) the highest standards in literature, art, morality, socializing, and every aspect of the class experience.



LESSON NO._____

Materials Needed

Focus of Lesson

Game

Follow-up

Techniques to be Covered (e.g. — Sense Memory, Emotion)

State 1

Motivation

Improvisations

Activities

Homework

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The use of music necessitates *work* for the teacher. She must find music that is suitable for a specific need, listen and experiment with it. The record list in back of the book (bibliography), hopefully, will only be a beginning guide. Just as a leader must know the story she is dramatizing, so she must thoroughly explore the music. Choices are truly subjective. Technical knowledge of music is helpful. The ability to play the piano and improvise is invaluable. However, records may be used if they are *integrated* into the lesson. It is important not to allow a record with speech in it to dictate the children's actions. A "story record" should be used for motivation only.

USES OF MUSIC

- To *motivate set mood, or initiate a story*. "What does the music make you think about?" Examples:
 - circus music
 - a march
 - Indian music or drum
 - music of various nations
- To provide rhythmic background and encourage movement. For running, skipping, jumping, floating, gliding: slow, fast, etc.
- To arouse feeling and help create characterization used during story dramatization as accompaniment.
- e • To motivate dramatization on a specific theme - descriptive music.
- Music that tells a story.
- For period playing - music that reflects society and its manners.



PURPOSE

Games provide an atmosphere of fun, relaxation and a method of getting a group moving together quickly. Although games have rules, there can be freedom and creativity within these rules. In addition, each game has a problem to be solved; players must solve the problem for themselves. It is important to note here that the teacher must be careful not to solve the problem for the players. (When the teacher solves the problem for the players, much, if not all, of the creativity and challenge is taken from the participants. In effect the teacher is saying, "You're not smart enough, let me help you.")

An additional important benefit in games is that they allow the teacher to be a fellow participant. Students can perceive the teacher as an equal member and player of the group. This can help to establish an all-important rapport.

RECOMMENDATIONS

The teacher must see the value of playing games. (It is *not* busy work.)

- It is essential not to ask your students if they want to play a game—get your group in position and start the game. An air of confidence in yourself and the game will carry it on. Take a chance.
- Instructions should be brief; demonstrate as you explain.
- Stop the game while the interest is high. If you over-play a game the interest will be lost.
- "Games" by Frank Harris¹ is an invaluable source of games. Those presented generally do not eliminate children and they lend themselves to learning skills.



¹ See Bibliography.

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Grieg, *Peer Gynt Suites No. 1 and No. 2.*

Grofe, *Grand Canyon Suite.*

Hayden, *Surprise Symphony.*

Holst, *The Planets.*

Khachaturian, *Sabre Dance.*

Kodaly, *Hary Janos.*

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Ravel, *Harp Concerto.*

Ravel, *Mother Goose.*

Respighi, *Pines of Rome.*

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Saint-Saens, *Danse Macabre.*

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Smetana, *Moldau.*

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Stravinsky, *Petrouchka.*

Stravinsky, *Rites of Spring.*

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Tchaikowsky, *Capriccio Italien.*

Tchaikowsky, *Nutcracker Suite.*

FILMS

Dorothy Heathcote Talks to Teachers - Part I
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Dorothy Heathcote Talks to Teachers - Part II

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Northwestern University Film Library

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New York, New York

Marcel Marceau Pantomimes

13 min. sd. color

Brandon Films, Inc.

200 W. 57th Street

New York, N.Y. 10016

Movement in Time and Space

30 min. sd. b/w

Time-Life Films, Inc.

43 W. 16th Street

New York, N.Y. 10019

Playing: Pretending Spontaneous Drama with Children

20 min. b/w

Community Services Department

Pittsburg Child Guidance Center

201 DeSoto Street

Pittsburgh, Penn. 15213

Puppets: Creative Work and Play

16 min. sd. b/w

Bureau of A-V Instruction

Extension Division

State University of Iowa - Iowa City, Iowa 55240

Story Acting is Fun

10 min. sd. b/w

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